

# MAGNAchrōm

The Alternative Journal of Medium and Large Format Photography

VOLUME 1, ISSUE 4, BUILD 2



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# MAGNAchrōm

MAGNAchrom v1.4



Volume 1, Issue 4  
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CHIEF TECHNOLOGY OFFICER:  
Bob Kuszewski

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## How to Print MAGNAchrom on your inkjet printer:

Unlike the first three issues of MAGNAchrom which were produced with a horizontal page format, this issue inaugurates a new vertical page size of 8 1/2" x 11". This format will facilitate delivering MAGNAchrom to you in alternate media such as print-on-demand and CD-ROM. Additionally, we have decided to output the PDF version in side-by-side format of 11" x 17" simplifying the viewing of panoramic spreads. The upshot of this change is that you can only print individual spreads on your inkjet printer.

We suggest the following print settings:

1. Use a paper size of 11" x 17"
2. Print at 100% full bleed (if your printer supports this)
3. Print at high-resolution on glossy or photo glossy paper



# MAGNAchrōm

At the heart of all photography is an urge to express our deepest personal feelings — to reveal our inner, hidden selves, to unlock the artist. Those of us who become photographers are never satisfied with just looking at someone else's expression of something that is dear to us. We must produce our own images, instead of buying postcards and photo books. We seek to make our own statements of individuality.  
— Galen Rowell

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# [THE SOAPBOX]

**T**here is a whole world of photography out there and we at MAGNACHROM aim to show it to you. In this issue, we are pleased to feature the artwork of ten international artists from all over the globe. What is encouraging is to discover how popular medium and large format photography remains in this global village of ours. In fact, if this issue is any indication, "big" cameras are the preferred way with which advanced amateurs and dedicated art photographers continue to create their art.

Equally important, there exists a common thread shared by all photographic artists worldwide. Specifically, that photographers everywhere are baring their souls — either deliberately or inadvertently — with their imagery. For some, it takes the form of literally placing themselves in their artwork. For others, it is the lonely vigil of focusing on and uncovering the beauty and joy in this crazy world we live in. Still others discover joy in using and restoring older equipment — and producing stunning art to boot (see our cover for such an example). It is also heartening to know that

## An International Brotherhood of Photographers

the younger generation hasn't completely abandoned the quiet dignity that larger formats offer. While many schools and workshops have eliminated their traditional processes, there are a few that continue to encourage their students learn to master all media and techniques.

And then there are those who are not satisfied with "out of the box" solutions and are willing to experiment with and advance the knowledge of uncommon (and sometimes archaic) photographic processes. Equally fearless are those who carry on the proud tradition of building or modifying their own equipment in order to better produce and discover their inner art.

And while it is true that the real artist is constantly taking risks, it is equally important to realize that no man is an island — we all are building upon and extending the work, experience, and vision of others.

Taken together, these are healthy signs that not only is medium and large format photography alive and well, but that perhaps that it is actually undergoing a quiet revolution worldwide as advanced amateurs and dedicated artists push the boundaries of convention and offer an alternative to the less-than-satisfying "pop" art that now permeates our world.

In summary, we are all in this together. And we can and should draw inspiration from each other. The fact that professionals have largely abandoned traditional processes in favor of those that offer quick turn-around should not dissuade anyone from continuing to use classic cameras to produce their art. On the contrary, you are in good company as evidenced by the many people who have embraced our beloved big cameras and have found new uses for them.

**T**his issue of MAGNACHROM marks a major turning point for us. As you may have noticed, the format of the magazine has now changed to a standard vertical size. This is to better facilitate alternate media delivery in the future (such as CD-ROM, print-on-demand, and others) as well as make it easier for advertisers to work with us. We also took the time to listen to you and incorporate some of your (many) design suggestions. We hope you like our new direction and look forward to providing you the best articles on medium and large format photography anywhere in the whole world.

*J Michael Sullivan*



photo taken with BetterLight scanning back on Technikardan 45S in pano mode

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# CONTRIBUTORS v 1.4

## J Michael Sullivan

USA. Boston-based J Michael Sullivan has been writing about scanning, design, and digital photography for nearly 18 years. His first digital scans were made in 1989 using Photoshop v1.0. He is the author of one of the first layperson's book on flatbed scanning *How to Make Your Scanner a Great Design & Production Tool* which was published by North Light Books in 1994 and reprinted as a second edition two years later in 1996.

Formerly a Contributing Editor at HOW Magazine, he also has extensive experience lecturing at MacWorld and The Seybold Seminars throughout the 1990s.

As editor and publisher of MAGNACHROM he feels nothing rocks more than a BIG camera. Mr. Sullivan has been shooting professionally with medium and large format equipment since the late 1970s and owns a bunch of big cameras.

## Mike Stacey

AUSTRALIA. The landscape around us is an amazing place. Viewing it in the hours before dawn or after sunset can enable the capture of aspects that normally escape us

Most images I take are the result of numerous trips to the same location in order to realize a certain quality of light or form. The image capture process using large format camera gear is a contemplative and exacting form of photography where a single shot can take 15 minutes to set up the camera, compose the image on the ground glass, measure the light and finally trip the shutter. However the results, when everything goes right, are unsurpassed by other camera techniques.

I live in the Blue Mountains of New South Wales and draw much inspiration from my immediate environment although the images I seek could be found within any landscape; coastal, mountainous or desert. The search for photographic depictions that cannot be described through the use of natural language is the motivation for my passion in photography.

He currently splits his time between his job as a computing engineer and his photographic projects, which have turned towards scenics and nature, with a special interest in portraying the vanishing traces of past human activity in rural areas.

## Leonardo Régnier

BRAZIL. I started photography more than 25 years ago. Since then I have worked lots of different types of equipment and many different kinds of film. Today almost all of my work is B&W film photography, and for this I prefer Ilford films (both Hp-5 and Delta Pro). When I shoot color, I prefer Fuji Superia 200, or Fuji Astia 100 (chrome).

I used to develop my own B&W films with a Durst-equipped darkroom, but these days as I search for more professional images I hire someone to do it for me. I don't like digital cameras very much (at least for B&W - for me the result is not the same) nor digital photo manipulations (truth be told, I sometimes try my hand, but only for fun). As for my equipment, I use three cameras: - Rolleiflex TLR, with a Xenar lens (75mm, f:3.5) - Nikon FE, with a Nikkor MF 50mm f:1.4 - Nikon F80, with a Sigma AF 28-200mm f:3.5 - 5.6, and a Sigma AF 17-35mm f:3.5 - 4.5.

Recently I had two solo exhibitions of my photos: one in 2002 and other in 2005 (both in Curitiba where I live). This year I will have another two with the Svetosila Group of Contemporary Photography -- a small group of whom I'm member. This group is formed of Bulgarian, Brazilian, and Turkish photographers (we are 39 members all told). These two exhibitions will take place locally here in my town as well as in Sofia, Bulgaria.

## Christian Holmgaard

DENMARK. Christian Holmgaard lives in Aalborg, Denmark. He is a trained stainless steel blacksmith and studies production engineering at a local university. He has had some recent professional experience with both fashion and architectural photography.

His passion for photography began a few years ago while living in Australia. He was on holiday in north Queensland in the town of Cairns, home of landscape photographers Peter Lik, Peter Jarver and Ric J. Steininger. After visiting the galleries representing these artists he was hooked. When he got back to Melbourne he purchased a Canon EOS-5 (35mm film) camera together with a Canon 24-85mm zoom. With this kit he undertook a motorcycle trip around Australia for 3 months of outback riding. Unfortunately, the results were not to his liking.

After consulting with various camera gurus he learned that the photographers he admired were using medium format 6x17 cameras that delivered resolution and detail beyond anything he was likely able to purchase. Being the inventor that he is, he decided instead to build his own 6x17 camera which he has been using successfully for two years.

## Robert Kresa

POLAND. In 1991 Mr. Kresa worked as a runner in a then newly-founded weekly magazine, which unfortunately did not exist for long on the market. It was there that he used a darkroom in his free time where he learned photography by developing negatives and making prints of the photos which he took while running around the city.

Five years later he started to take pictures for female/youth magazines where some of his articles were published. Next, he worked for the Polish newspapers, where he was able to express himself creatively for two years. During that period he took pictures of politicians and their press conferences, street holes that needed fixing, concerts and many other things that one can see in the pages of any daily magazine. He does not remember the main reason why he quit that job — perhaps because of laziness, weariness or simply the awareness of lack of satisfaction from what he was doing at the time. As a result, he changed course and began to take pictures of people and things he liked.

At present, he works for a press-photo agency, where he daily browses through thousands of photos. Every day he sees the victims of bomb explosions, prominent people shaking hands, sad and cheerful events which take place all over the world, and of course, Paris Hilton who is primarily doing shopping.

## Cristina Mian & Marco Frigerio

ITALY. Cristina Mian (born 1967) and Marco Frigerio (born 1966), are a husband and wife team. They work exclusively with large format cameras, both 4x5 (10x12 cm) and 8x10 (20x25 cm). Trained in the fields of poetry and painting they soon discovered photography and it was the beginning of a consuming passion. Now they're totally devoted to this art form. Their works have been exhibited in Italy and Europe, and their passionate images have been published in major national magazines.

## Sandy King

USA/MEXICO. Sandy King is a photographer and photo historian. He has published several scholarly books on Spanish Pictorialism, including *El impresionismo fotográfico en España: Una historia de la estética y la técnica de la fotografía pictorialista* and *Schmidt de las Heras: Fotografías 1944-1960*.

Sandy is also a landscape photographer who works primarily with large format and ultra large format cameras and prints with alternative processes, including carbon, kallitype and Platinum/Palladium.

He is the author of a book on carbon printing, *The Book of Carbon and Carbro*, and has conducted numerous workshops in the US and abroad on carbon printing.

## Tim Myers

UNITED KINGDOM. Born in the North-West of England in 1973, Tim initially studied chemistry while at university before deciding on a career in the computer industry. Tim was introduced to photography at a young age by his father, and is now devoting more time to his art. Tim is a devoted film shooter, using both a Bronica SQ-Ai and an Ebony SW45.

"I'd like to think my images are inspirational; maybe as an introduction to a landscape as yet unknown, or a reminder of an area once visited and loved. The use of light to illustrate a strong form or shape is very important to me."

# Call for Entries

We are looking for new talent to showcase in MAGNACHROM. Medium format. Large format. Custom processes. Tips & techniques. Your vision. There are many ways to contribute. There are many ways we can work together.

Send email to [editor@magnachrom.com](mailto:editor@magnachrom.com)

## Submit your work to 4-Square!

4-square is a new, regular article in MAGNACHROM that will feature four medium format, square photographs of one of our registered users. The images must be shot with a medium-format camera and rollfilm and must be square. Large format film cropped square will be disqualified.

To be considered, send email to [foursquare@magnachrom.com](mailto:foursquare@magnachrom.com) with the information shown below. If chosen, you will need to supply four photographs sized to 2250 x 2250 pixels in RGB JPG (high quality) format. Images should not have any borders. FTP information will be supplied to those that win. If you are not chosen, please submit again for the next issue — there is no limit to the number of times you can submit. Winners however must wait one year before submitting again.

### About you:

Your Name  
Your MC email  
Your Website

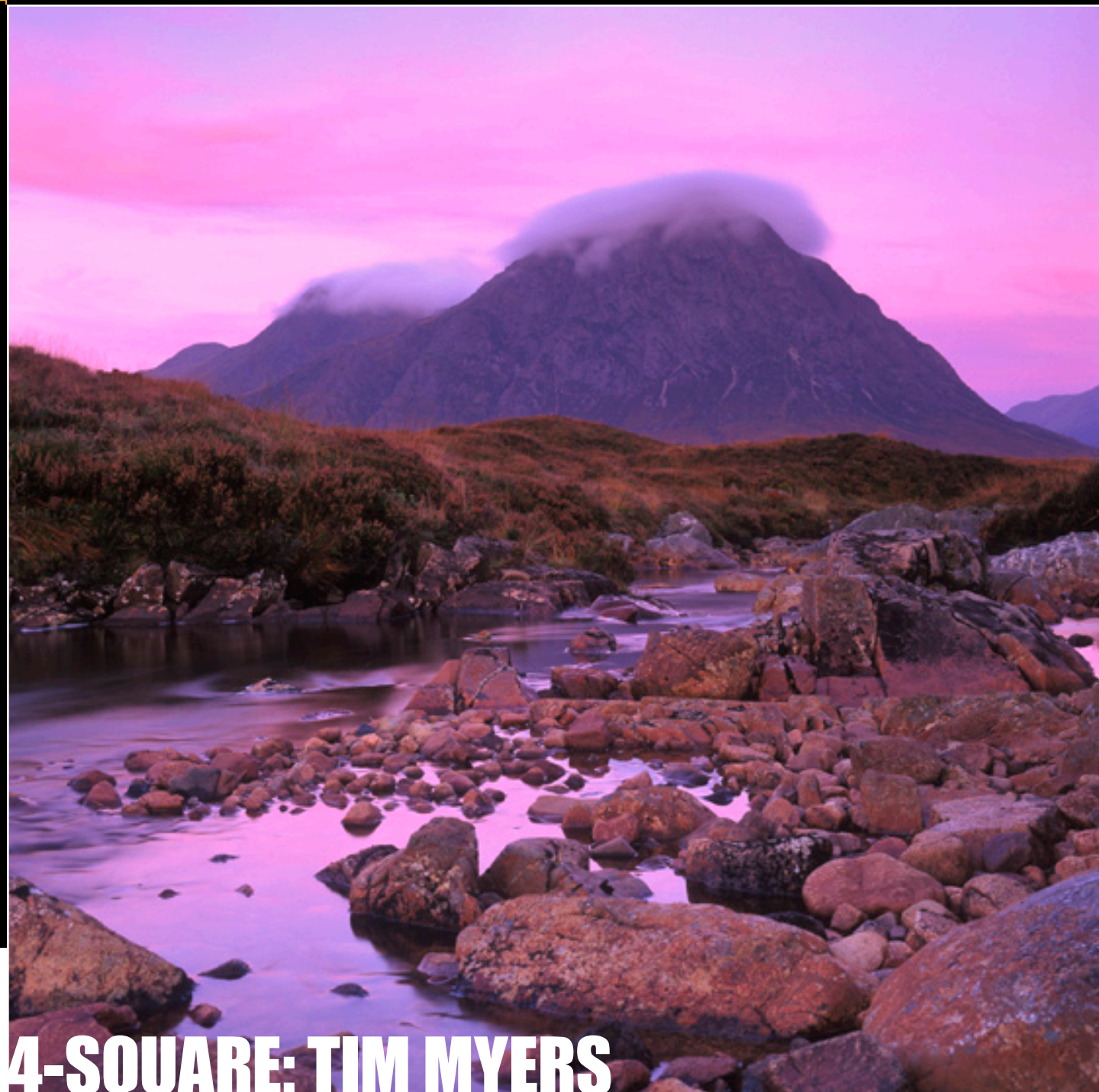
### For each of four square images:

Title  
Camera  
Rollfilm  
Exposure  
Lens  
Year taken  
Location  
Link to photo

# 4-Square: Tim Myers

Four, square, medium-format photographs  
by Tim Myers of The Wirral in Northwest England, one of our registered users.  
You can see more of Tim's work at [www.timmyersphoto.com](http://www.timmyersphoto.com)





## 4-SQUARE: TIM MYERS



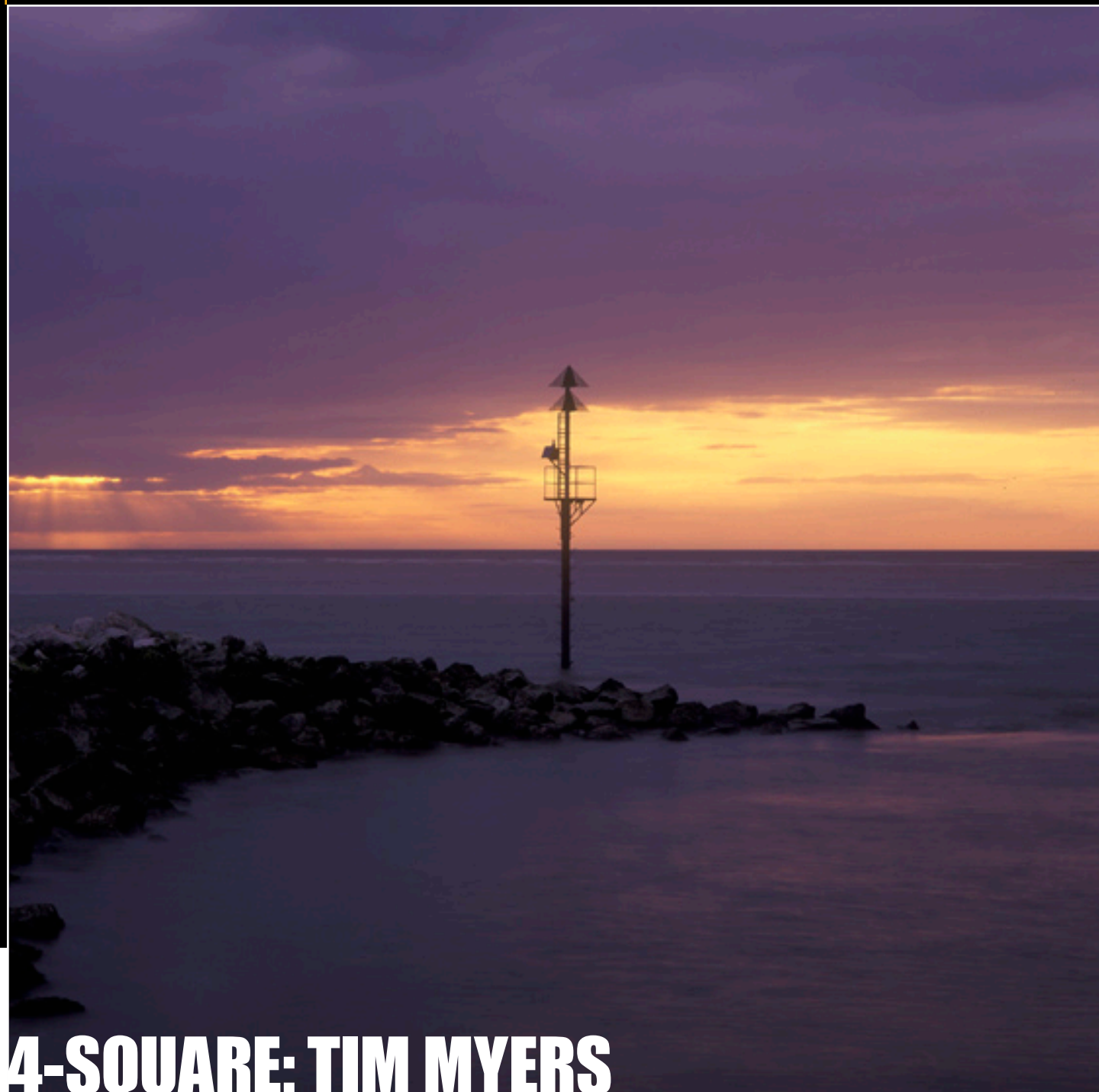
### Sunrise at the Buchaille

Camera: Bronica SQ-Ai  
 Lens: 50mm f/3.5 S  
 Film: Fujichrome Velvia  
 Location: Buchaille Etive Mor, Rannoch Moor, Scotland  
 Filtration: Lee 0.6 ND Grad Soft  
 Taken: 2004



### Saltburn-by-the-Sea

Camera: Bronica SQ-Ai  
 Lens: 80mm f/2.8 PS  
 Film: Fujichrome Velvia  
 Location: Cleveland Coast, North Yorkshire, England  
 Taken: 2004

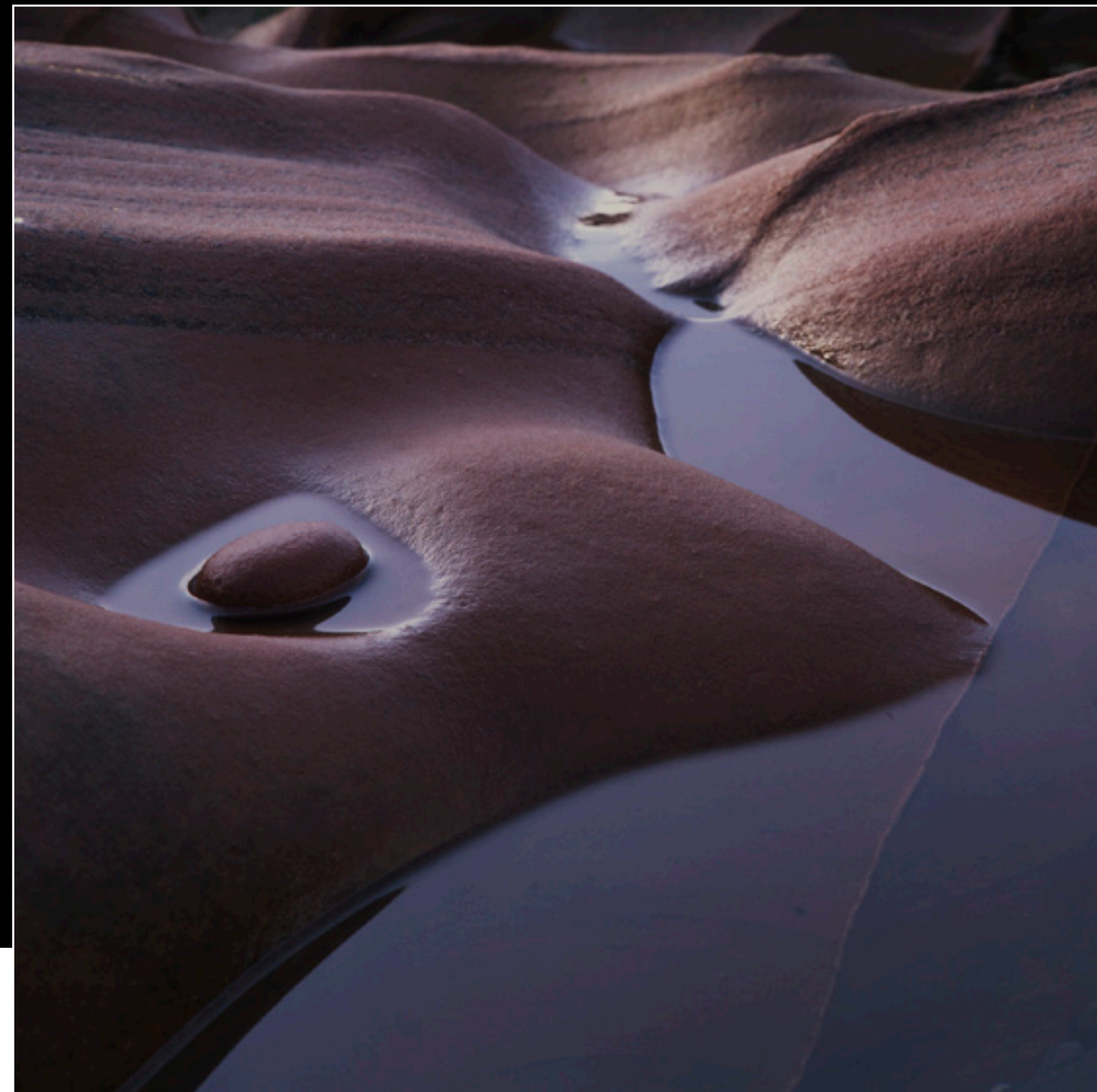


## 4-SQUARE: TIM MYERS



### Storm At Sea

Camera: Bronica SQ-Ai  
 Lens: 150mm f/3.5 S  
 Film: Fujichrome Velvia  
 Location: Meols, North Wirral Coast, England  
 Filtration: Lee 0.9ND Grad inverted - top in line with horizon  
 Taken: 2006



### The Navel Stone

Camera: Bronica SQ-Ai  
 Lens: 110mm f/4.5PS 1:1 Macro  
 Film: Fujichrome Velvia  
 Location: Corrie, Isle Of Arran, Scotland  
 Filtration: Lee 81A  
 Taken: 2005

## [HOT MODS] MP4 with Technika-style lensboards

**P**olaroid copy cameras are plentiful on the used market today (especially true on eBay). If you do a lot of copying of flat artwork, then it makes great practical sense to pick up one of these rugged specialty cameras and put it to use.

The only trouble is, the MP4 requires a proprietary, round, plastic bayonet-like mount for mounting its lenses and these can be hard to find. Further, the standard available lenses offered are limited to 135mm, 127mm, 105mm, 75mm, 50mm, 35mm, and 17mm Tominon-branded optics, which are adequate for Polaroid materials in terms of sharpness, but clearly not the sharpest lenses available.

Not only was I looking for sharper lenses in a variety of longer focal lengths, but as I was planning on doing all copy work with a BetterLight digital scanning back, there would be no need for a shutter. As such, I could be free to use pretty much any barrel-mounted lens I wanted — including extra-sharp enlarger-style lenses. So I picked up a bunch of bargain-priced Rodenstock Rodagons off of eBay and hired S.K. Grimes to mount the lenses on Technika-style lens boards. This way, I could also use the same lenses on my Linhof Technikardan (together with the BetterLight scanning back) if I ever so desired.

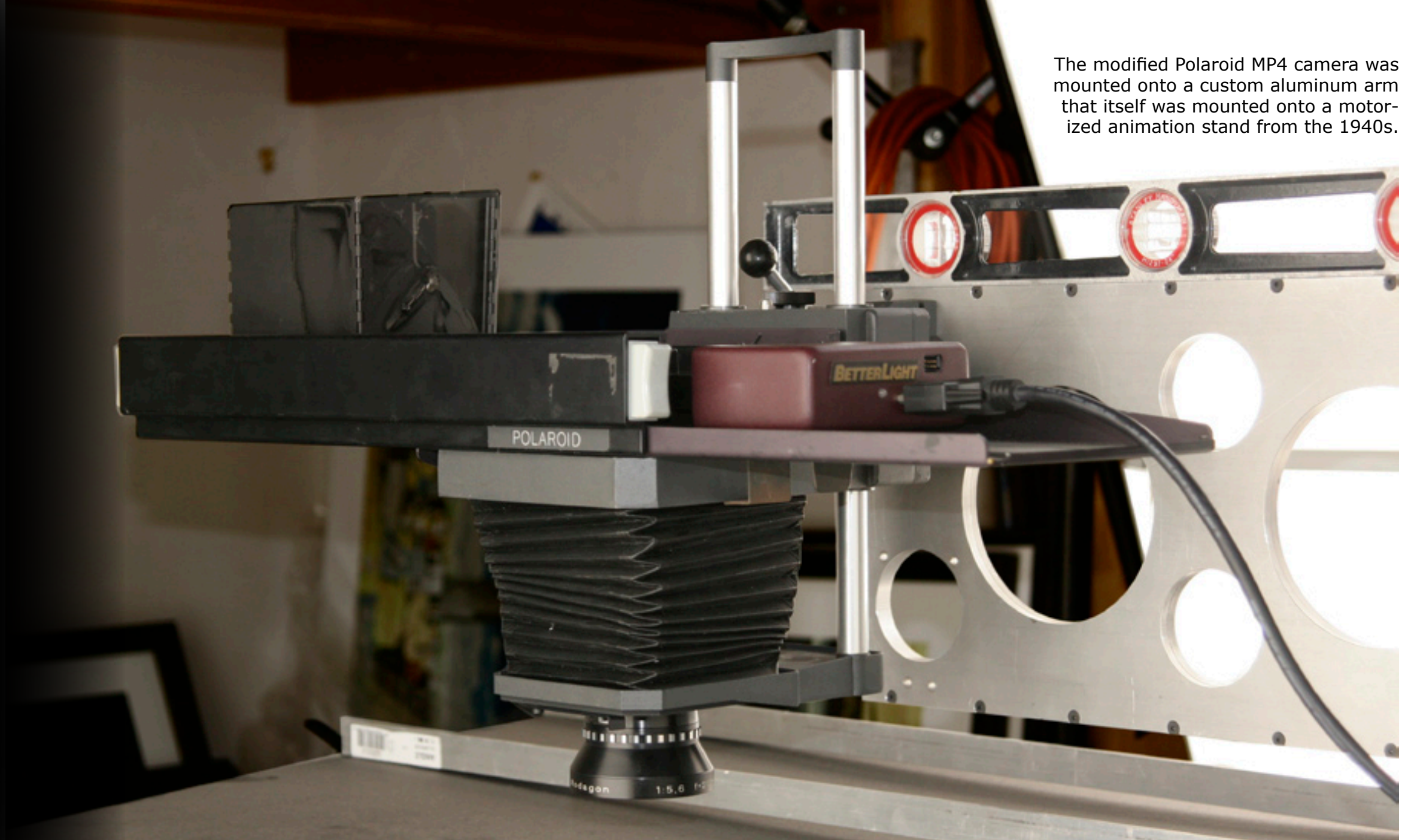
All that was left to do was to modify the front standard of the Polaroid to accept a the technika-style lensboards.

As shown in the photo at right, Adam and his team manufactured a custom aluminum adapter and mounted it in place of the Polaroid bayonet mount. The mod was fairly simple to implement and has resulted in a modular copy camera that delivers very sharp scans of artwork, and can continue to use all other Polaroid MP4 accessories. The best of both worlds if you ask me!



## [HOT MODS] Continued

Photographers have had a long tradition of having to invent things to get the job done — everything from having to create their own films and papers to fabricating their own bellows, film holders and even homemade cameras. There is nothing better than taking an old, neglected piece of equipment and repurposing it to do new duty.



The modified Polaroid MP4 camera was mounted onto a custom aluminum arm that itself was mounted onto a motorized animation stand from the 1940s.

The following Rodenstock enlarging lenses were mounted by S.K. Grimes onto Technika-style boards for this project (shown left to right)

1. Rodenstock Rodagon 150mm
2. Rodenstock Rodagon 180mm
3. Rodenstock Rodagon 210mm
4. Rodenstock Rodagon 240mm
5. Rodenstock Rodagon 300mm



**MAGNAchrom 2007**  
**ad size and rates**

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(124mm x 254mm)

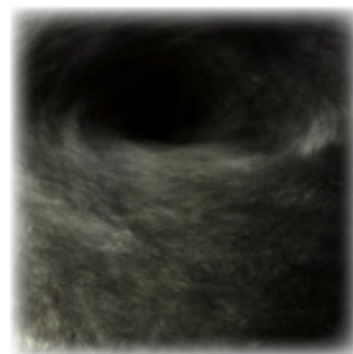
\$600 US

for more information, contact:  
[advertise@magnachrom.com](mailto:advertise@magnachrom.com)

**MAGNAchrōm**



MAGNACHROM VOL 1, ISSUE 4



# Up & Coming: Student Work

**Continuing our series of important and influential photography schools around the world, in this issue of MAGNAchrom we focus on London and in particular, the student work coming out of The Royal College of Art.**

**T**he Royal College of Art is the world's only wholly postgraduate university of art and design, specialising in teaching and research and offering the degrees of MA, MPhil and PhD across the disciplines of fine art, applied art, design, communications and humanities. There are over 900 masters and doctoral students and more than a hundred professionals interacting with them — including scholars, leading practitioners of art and design and innumerable specialists, advisors and distinguished visitors.

A host of past Royal College of Art students have gone on to affect our everyday lives, by designing the clothes we wear, the exhibitions we visit, the cars we drive and household items we buy.

At the heart of this success lies the Royal College of Art, which demonstrates daily that it is at the cutting edge of developments in art, design and communications. Past students who have become household names include: James Dyson, Ridley Scott, David Adjaye, Zandra Rhodes, Philip Treacy, Tracey Emin, Thomas Heatherwick and David Hockney. We might not know the names

of thousands of others, but rest assured, they have shaped the way we live our lives today. With all this talent there's no wonder that, even in this highly competitive climate, the College continues to attract the very best of the best art and design graduates from all over the world.

Graduates become leaders in the creative industries, an area whose economic rise in the UK has been explosive (with an 8% growth rate, more than double its nearest rival). That 8% also relates to the share the creative industries have in the UK economy — employing more than one in 20 of its workers.

**Graduates of the Royal College of Art are at the forefront of Britain's creative industries and their impressive achievements demonstrate the standing and respect the Royal College of Art commands from patrons all over the world.**

**— Tony Blair, Prime Minister**

In London alone, over half a million people are employed in the creative industries, contributing over £21 billion to the London economy. That's why the Mayor and the London Development Authority have identified the creative industries as a priority sector for the capital — they are essential to the success of this very modern economy.

## **A Collaborative Approach**

Structured into six schools, the Royal College of Art undertakes a wide range of postgraduate ac-

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# ROYAL COLLEGE *of* ART

tivities: from painting to product design, from architecture to curating, from ceramics to graphics. Currently they operate 20 postgraduate courses. The consistently high standard and originality of the RCA graduate's work is the product of a diverse and concentrated community with the common denominators of talent, individuality, determination to break new ground and enthusiasm for working alongside equally committed contemporaries in other disciplines.

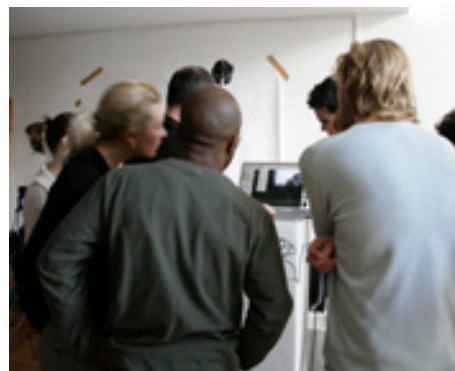
Established in 1968, the Photography Department at the RCA is led by Professor Olivier Richon and currently has 39 Masters and 9 research students.

The department aims to provide a critical and educational environment in which students can develop as artists with photography at the core of their practice. The photographic practices that the students bring to the department range from studio-based constructed images to documentary interpretations of our cultural and social environment. The students' work is therefore diverse and linked by an interest in questions of meaning, spectatorship and representation. Alumni of the course include: Tom Hunter, Boyd Webb, Calum Colvin, Yve Lomax, Alison Jackson, Bob Carlos Clarke and Peter Kennard.

The Royal College of Art has been achieving these aims through the quality of its teaching and research and through its successful collaboration with industry for over 150 years.

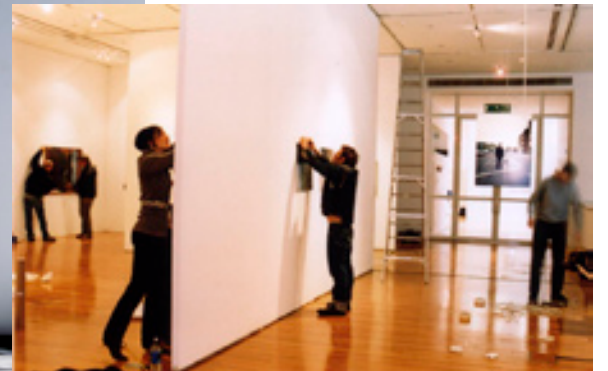
For further information about the RCA and how to apply to study visit [www.rca.ac.uk](http://www.rca.ac.uk). To view further work by the Photography students visit [www.rca-photography.org](http://www.rca-photography.org).

The RCA Photography students annual degree show will be open to the public from 15-28 June, free admission.



Royal College of Art  
Kensington Gore  
London SW7 2EU

The following ten pages illustrate the work of five students currently enrolled at The Royal College of Art. In keeping with the target audience of MAGNACHROM, all images were taken with either medium or large format equipment. We think you will agree that these are young artists to keep our eyes open for in the future.



# ROYAL COLLEGE *of* ART

ROEL PAREDAENS, BELGIUM



*One of a series*  
*Human scapes:*  
*Created in 2004-2005*  
*None of my pictures have a title*

© 2005, Roel Paredaens  
Camera: Mamiya 7II  
Lens: 80mm  
Film: Fuji Provia 100F

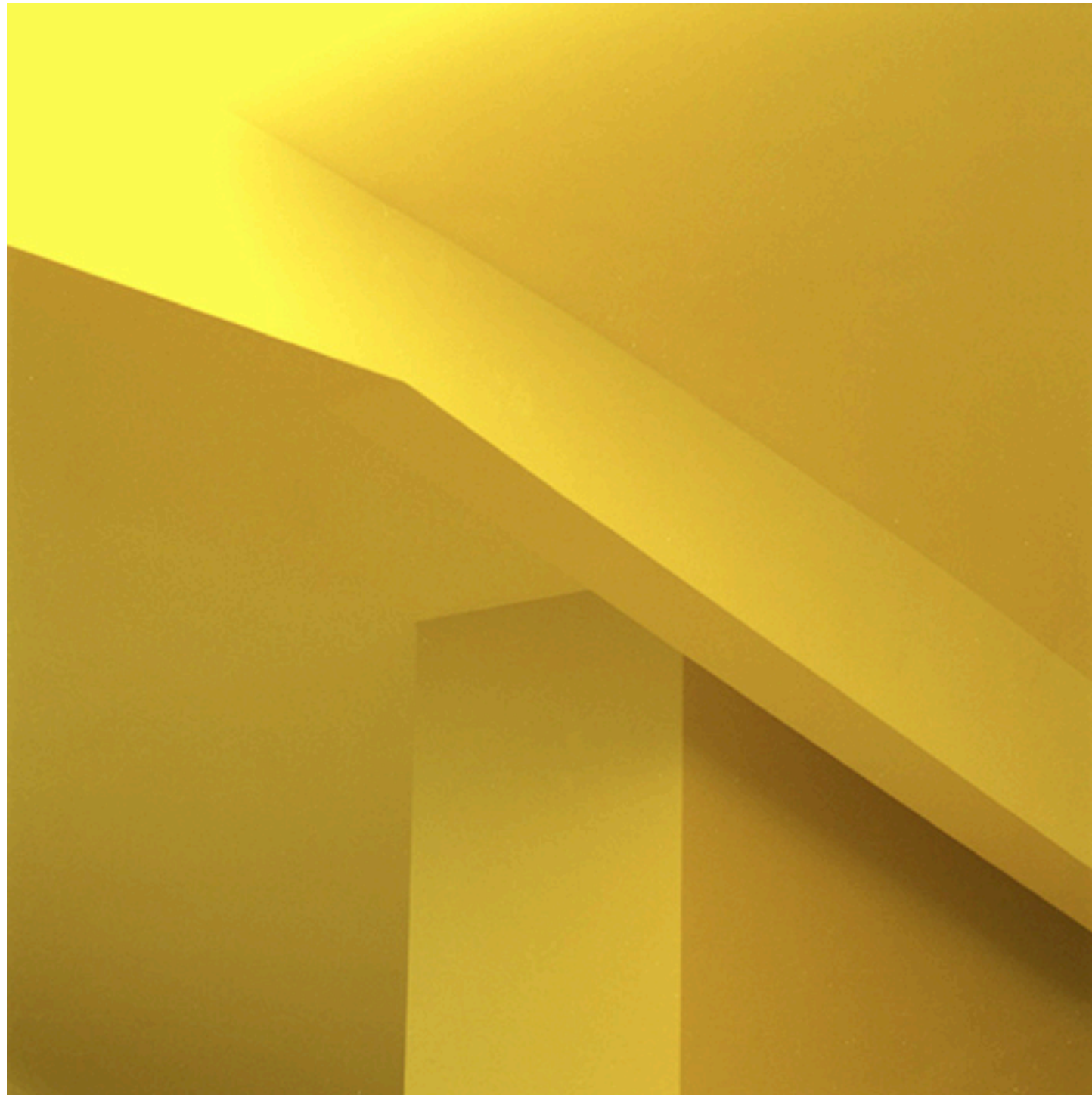


*One of a series*  
*Around the corner:*  
*Created in 2005-2006*  
*None of my pictures have a title*

© 2005, Roel Paredaens  
Camera: Mamiya 7II  
Lens: 80mm  
Film: Fuji Provia 100F

# ROYAL COLLEGE *of* ART

**PATRICIA CHAN**, IRELAND



**Yellow**

© 2007, Patricia Chan  
Camera: Hasselblad  
Film: Colour Negative  
Print: Type-C



**Johnny**

© 2007, Patricia Chan  
Camera: Hasselblad  
Film: Colour Negative  
Print: Type-C



**Jennifer**

© 2007, Patricia Chan  
Camera: Hasselblad  
Film: Colour Negative  
Print: Type-C



**Rochers-de-Naye, Switzerland**

© 2006, Marco Bohr  
Print: 20x24 inch C-Type



**Phu Tay Ho Temple, Hanoi, Vietnam**

© 2006, Marco Bohr  
Print: 20x24 inch C-Type

# ROYAL COLLEGE *of* ART

ANNALISA SONZOGNI, ITALY



**M**y project is about landscape and the urban nocturnal view, which has been a focal point of my interests since my early works. The nocturnal view of the city is a moment of deep intimacy.

Modern and historical architecture, buildings, dark windows, empty streets, lowered blinds turn into an image, at night, that is different from the one we usually associate with a given place.

The absence of chaotic traffic and human presence, except the intimate, discreet presence of the few lights that are still on, cause a heightening of

perception and of the intrinsic sense of places and individual human stories.

Photography selects and reinterprets the urban landscape, taking on emotion, conveying a sort of metaphysical image of places, outside time and space.

My work is not about a traditional description of landscapes, but is intended to be an interior vision of places.

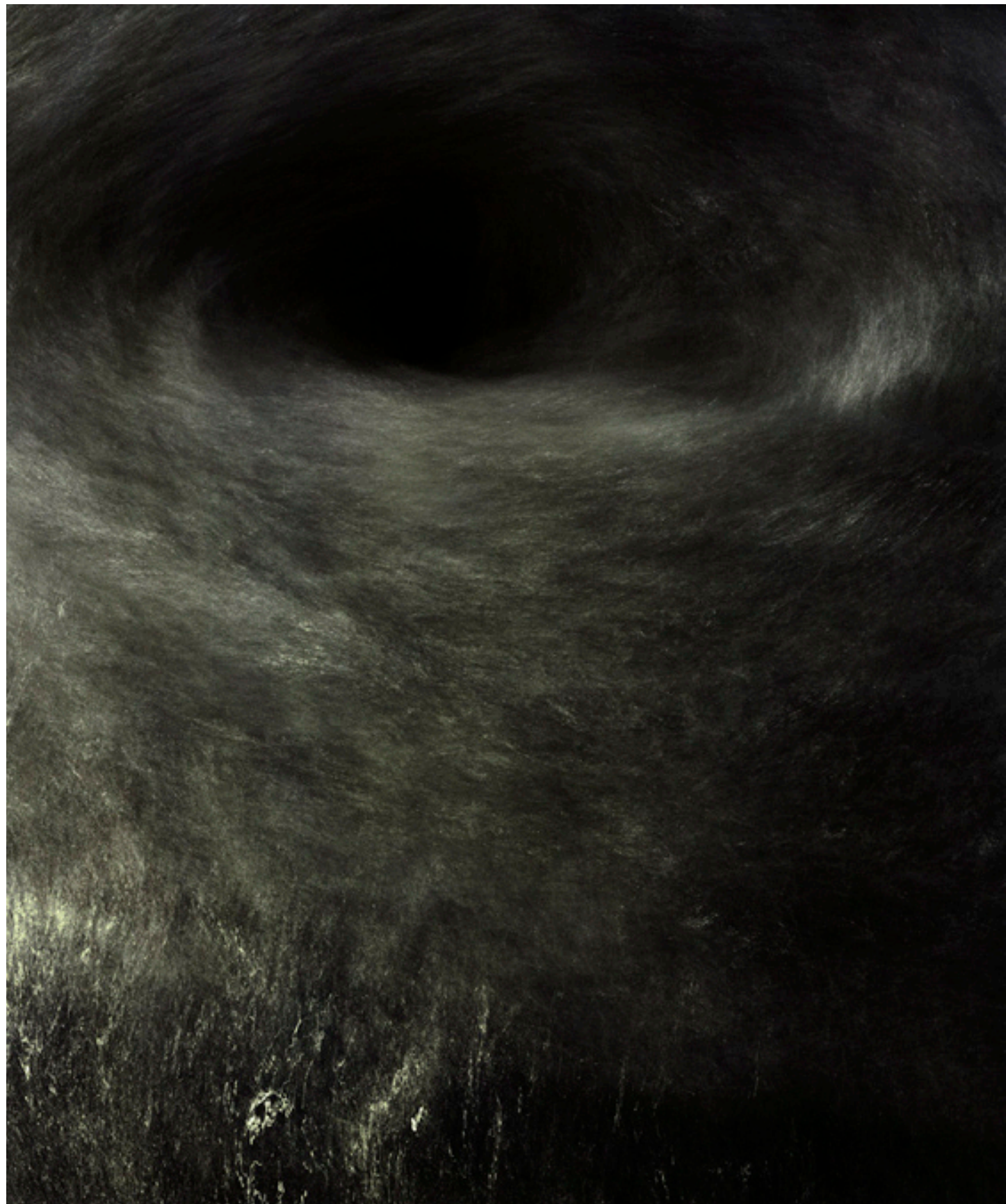


Series of 7 photographs: Stereo  
Type C prints, 70 x 90 cm  
2005



# ROYAL COLLEGE *of* ART

GERD HASLER, AUSTRIA



Vortex © 2005, Gerd Hasler



**monochrome #7**  
© 2005, Gerd Hasler



**monochrome #1**  
© 2005, Gerd Hasler

MC

# [REVIEW]

## Shen-Hao HZX 45IIA

In a world full of expensive large format equipment it can be shocking to see just how good the so-called, low-end of the spectrum is. One such camera is the Shen-Hao HZX 45II from China.

Some people have called the Shen-Hao a “poor man’s” Ebony — and there is some truth to that. Where the Ebony uses ebony and Titanium the Shen-Hao uses teak and brass/stainless steel. However, the Shen-Hao is far from an entry-level camera. With abundant movements even the most qualified professional will find that this camera offers few compromises. In the hands of a seasoned user, this camera can pretty much do anything that any other field camera can do, and then some.

It has been written elsewhere that a limitation of the HZX is that it offers only 12” of bellows draw. However, as shown on the following pages, if you own the right lenses and accessories, you can actually use lenses from 58mm through 500mm — which if you think of it, is an incredible capability in a wooden field camera. Even with this limitation, this still remains a serious 4x5 field camera. While not the lightest, nor the most rigid, Shen-Hao as chosen a middle ground that most people will find nearly optimal — namely a reasonably light camera with reasonably rigid performance and plenty of movements. Perhaps one of the best features of



the HZX is very fast setup -- as a test I was able to pull it out of a backpack, unfold it, attached it to a tripod, attach a lens, and focus to infinity in well under a minute. Not too shabby.

The camera is clearly designed to easily accommodate lenses from 75mm to 300mm while providing generous movements without requiring one to jump through hoops to make it all work. That being said, because the rear standard can be moved forward (unlike most technical cameras) you can certainly add a 58mm and likely 47mm long as you have a proper recessed lensboard. With such short lenses, movements will be minimal but you won't have to worry about dropping the front to clear the field of view. Likewise, if you have a telephoto-style lens, this will allow you to use a 360mm lens without a problem even with just 12” of bellows draw. A 500mm telephoto “can” be used if you have it mounted onto a lensboard extension tube (as shown later in the review). Of course, it is all academic: if the goal is to have the lightest field system possible, you certainly would want to limit the number of lenses in your pack. I suspect that most people will use this camera with a two or three lens system such as: 75mm + 120mm + 210mm which would give you not only a lightweight package, but the ability to capture pretty much anything while out in the field.

The back accepts both Grafflok and normal 4x5 sheet film holders including Fidelity, Polaroid, Fuji QuickLoad, Kodak Ready-Load, and BetterLight backs. The standard gridded groundglass is quite good and works very well with most lenses — however, you might want to consider a fresnel if you primarily use wide-angle lenses. There are marks on the groundglass for 6x7, 6x8, and 6x12 formats. The groundglass frame (which is made of teak wood) is attached to the body with two leaf springs. These offer adequate tension to hold all standard holders. Releasing the groundglass is also simple: two pins hold the groundglass frame to the leaf springs and are easily disengaged to allow attachment of Grafflok accessories such as roll-film backs. The Grafflok slides are simple and glide easily. The only thing not obvious to me was how to protect the groundglass during transport. Without the optional folding viewing hood to protect the groundglass you will have to fashion your own sort of protection if you do not own one. Not sure what I would do in this case — perhaps I would fashion a piece of foamcore to fit snugly in the groundglass well. Of course, this is a common problem endemic to all view cameras. There is nothing worse than traveling far and wide for your photography only to dis-

## 75mm

Rodenstock Grandagon N with recessed lensboard

Note: offers about 10mm rise/fall with the standard bellows, approx 25mm with the optional bag bellows



## 120mm

Schneider Super Symmar HM

Note: with the bellows extension available, this lens is 1:1 macro capable



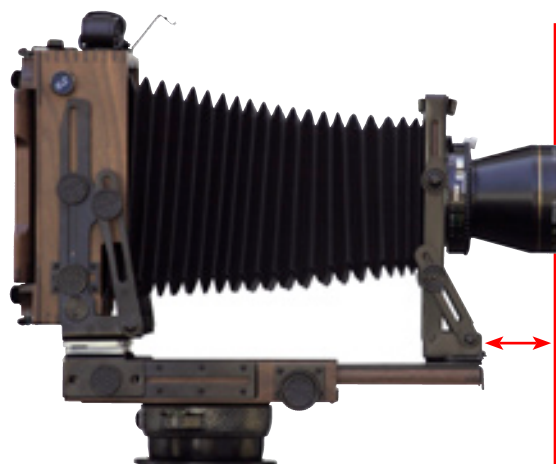
## 210mm

Rodenstock Sironar N

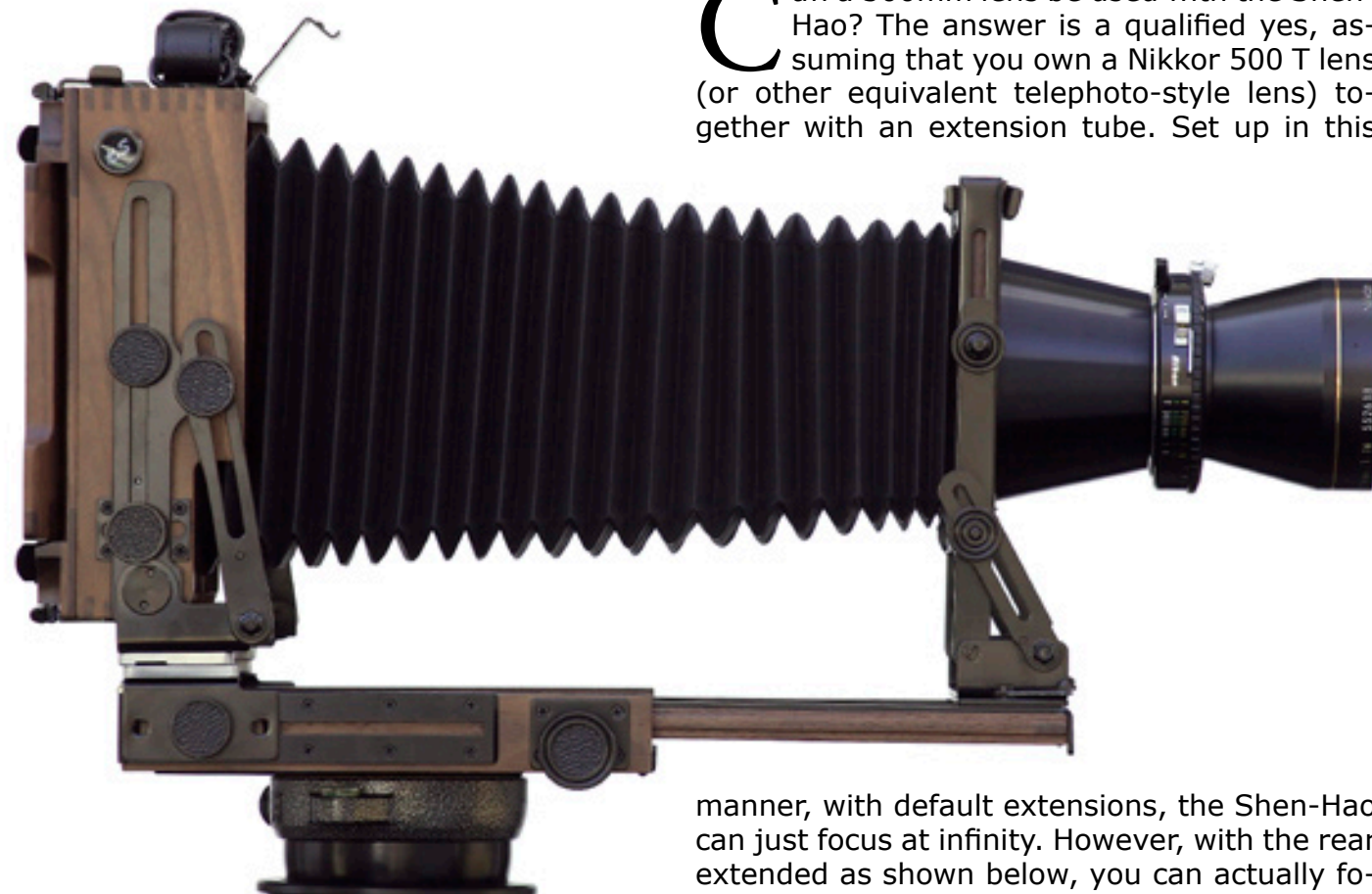


## 360mm

Nikkor 360 T ED (telephoto lens)



Can a 500mm lens be used with the Shen-Hao? The answer is a qualified yes, assuming that you own a Nikkor 500 T lens (or other equivalent telephoto-style lens) together with an extension tube. Set up in this



manner, with default extensions, the Shen-Hao can just focus at infinity. However, with the rear extended as shown below, you can actually focus as close as 12 meters (approx 36 ft). Truth be told, things are a bit shaky with this setup (note the deflection in the bed extension shown in the photos), but with proper damping and a strong tripod, you should be able to capture lovely telephoto images with this camera.



## 500mm

Nikkor 500 T ED with extension tube

### Likes

- ▶ Lightweight and very portable
- ▶ Good looking with plenty of handsome details
- ▶ Well made and easy to use
- ▶ Generous movements with acceptable rigidity
- ▶ Inexpensive, offering exceptional value
- ▶ Comfortable leather strap
- ▶ Rear standard can move forward enabling wide angle lenses
- ▶ Film back easily re-oriented from vertical to horizontal
- ▶ Standard synthetic bellows may be all you ever need.  
Optional wide-angle bag bellows

### Dislikes

- ▶ No bubble levels on front standard or base
- ▶ No front swing detents
- ▶ Some sloppiness while adjusting rear shift and swing
- ▶ No accessory shoe
- ▶ Front axis tilt not as rigid (nor easy to use) as other movements
- ▶ Some sagging at full extension

**W**ow. I wasn't sure what to expect when I was sent the Shen-Hao. I feared that I had been spoiled by my lifelong use of Linhof equipment and that I would be too critical of "the new kid on the block". Instead I found that I instantly liked the camera and found it intuitive and easy to use. In short, I don't think anyone can go wrong purchasing a Shen-Hao HZX — it is a great large format field camera. In fact, I'm seriously considering picking one up for myself!



### Shen-Hao HZX 45IIA Specifications

#### Front Movements

Rise	37mm
Fall	32mm
Total Rise + Fall	69mm
Shift	none
Swing	17°
Base Tilt	90° forwards, 40° backwards
Axis Tilt (not obvious)	90° forwards, 90° backwards

#### Rear Movements

Rise	45mm
Fall	none
Total Rise + Fall	45mm
Shift	45mm
Swing	20°
Base Tilt	90° forwards, 40° backwards
Axis Tilt	10° forwards, 10° backwards

#### Other

Weight	2200g
Dimensions (closed)	170 x 170 x 95 mm
Material	Teak + black-coated brass + stainless steel rear base
Lensboard type	Technika-style 96mm x 99mm
Maximum Extension	360mm
Minimum Extension	50mm
Back Compatibility	Graflok & traditional film holders



#### Shen-Hao Accessories

- ▶ Bag bellows
- ▶ Roll film holder
- ▶ Folding viewing hood
- ▶ Reflex viewer
- ▶ Compendium shade
- ▶ Mamiya RB film adapter
- ▶ Recessed lensboard

#### Available from

ShenHao Professional Cameras  
[www.shen-hao.com](http://www.shen-hao.com)  
 Shanghai, China

Badger Graphic Sales  
[www.badgergraphic.com](http://www.badgergraphic.com)  
 Wisconsin USA

Robert White  
[www.robertwhite.co.uk](http://www.robertwhite.co.uk)  
 Dorset, UK

Foto-Arte  
[www.foto-arte.co.uk](http://www.foto-arte.co.uk)  
 London, UK

cover a broken groundglass once you get there.

What I really like is the overall simplicity of the camera. There are three types of controls: knobs that lock the rise/fall and base tilts of both the front and rear standards, Knobs also control the focus. A set of four levers enable the front base swings and front standard lock. And finally, the rear shift and swings are controlled by a single lever. With a few minutes orientation, all controls can be understood even to the novice user.

All told, here is a camera that you can place an order online and when it arrives, simply attach your favorite lenses mounted to Technika-style lens-boards and head out to the great outdoors with the knowledge that you have a large format companion with few compromises. Clearly the Shen-Hao HZX represents one of the best values on the market today.

Setting up the camera is simple: unlatch the main latch, open up the back, then raise the front standard, followed by sliding the front standard to the front, lock it, then attach your lens, and focus. That's it. To close up the camera, you need to unlock all latches and knobs first, then push the front standard all the way to the back, drop the front to the base, followed by the rear. Finally snap the latch and tighten all exposed knobs (be sure to do the latter as otherwise the camera might come apart during transportation).

To round out the family, Shen-Hao also offers other view cameras with similar features in 5x7, 8x10 and 4x10 formats. Given the cost of the HZX is under \$700 US from Badger Graphic Sales, it is no wonder that many people are purchasing this camera as a second camera to compliment their investment in other brands of heavier, more expensive bodies. However, there would be nothing wrong at all if one were to make this their primary camera!

**W**orkshop listings are free to individual artists and mentors. To be included in this or any future issue of MAGNACHROM, send email to editor@magnachrom.com and we'll be sure to place your announcement in the very next issue. Note: announcements of workshops for full-time schools and other professional institutions are not free but can be inserted for a fee.

Given that MAGNACHROM is a journal that is dedicated to medium and large format photography, we will give preference to those workshops that actively encourage students to use medium and/or large format equipment. To the extent that you can mention that in your listing will assist us and our readers greatly.

# PHOTOGRAPHIC WORKSHOPS 2007

## USA

**Complete Photographic Process** for Black and White: from the camera to the fine print. May 13-18 2007 and Sep 30 - Oct 5, 2007. Contact Bruce Barnbaum: [www.barnbaum.com](http://www.barnbaum.com)

**Jackson Hole Wyoming**, expressive B/W photography from the field to the finished photograph, integrating photographic intuition, expressive forms, spectacular field sites, and hands-on printing to enhance all the skills and techniques required to produce fine B/W photographs. August 23-27, 2007. Contact Jackson Hole Art Association: [www.artassociation.org](http://www.artassociation.org)

**Shore Acres**, the "Point Lobos of Oregon" and the Oregon Coast provide the field locations for this workshop by Don Kirby and Stu Levy. Sep 7-11, 2007. \$550US. Contact Don at [don@donkirbyphotography.com](mailto:don@donkirbyphotography.com)

**The Photographic Portrait** With Martha Casanave

June 22-24 2007 Tuition \$225US plus \$20US lab fee  
Open to 10 students

Who would dispute the statement that having your picture taken is an unnatural act? This workshop works with, through and around this reality rather than trying to deny it. The goals of this practical, nuts and bolts workshop are to assist participants in:

- ▶ Dealing with the sitter's discomfort
- ▶ Helping sitters to pose naturally
- ▶ Dealing with one's own nervousness
- ▶ Learning to read and use non-verbal communication to enhance the portrait process
- ▶ Developing and honing a sense of timing with the shutter
- ▶ Learning to assess and use natural lighting
- ▶ Methodically building a pleasing composition
- ▶ Making the sitting into a collaboration
- ▶ Choosing the sitter's appropriate clothing
- ▶ Posing groups

This workshop will include readings, lively discussion, camera work and an on-location demonstration of an environmental portrait using Polaroid materials, during which Casanave and participants will methodically design a portrait from scratch.

Visit Mart's website at [www.marthacasanave.com](http://www.marthacasanave.com)

## EUROPE

**Ireland: Mayo and Donegal** September 22 to October 2, 2007

Contact Lance Keimig: [lance@thenightskye.com](mailto:lance@thenightskye.com)

This year, my Ireland photo tour will include 3 days and nights in County Donegal, as well as a week in County Mayo. This trip will provide opportunities for both day and night photography (the full moon occurs on September 26). September is one of the best times to travel to Ireland, the summer crowds are gone, and the weather is usually some of the best of the year. Please join me on this exciting adventure to the North and West of Ireland. \$2795US

**A Photographic and Cultural Adventure to Skye and Orkney**

June 23 to July 5, 2007  
Contact Lance Keimig: [lance@thenightskye.com](mailto:lance@thenightskye.com)

Highlights: Photograph and explore the diverse landscape of the Isle of Skye. Endless summer evenings on Orkney, with its perpetual twilight and megalithic sites. Accommodations on Skye in a mountain lodge and a Victorian manor house on Orkney. Excellent Scottish meals and local seafood. Maximum of 12 participants. \$2595US



Pool of Gems, © 2007 Mike Stacey

My immediate environment is the Blue Mountains, 100km West of Sydney. Once a 3000m plateau, the Blue Mountains have been heavily weathered by wind and water. Deep valleys, rock pagodas, ancient tree ferns, temperate rain forests, slot canyons and sandstone pinnacles are the main attractions. It’s an ancient land and this “primal” aspect is one I like to try and capture.

The photo shown here, “Pool of Gems”, was

taken with my Horseman 4x5, 6x17 back and Nikkor 90mm lens. It’s a small waterfall inside a deep canyon and is definitely a favourite spot, as are all the other slot canyons to be found throughout the Blue Mountains. The cyan water colour is a feature of these canyons as is the highly polished burgundy sandstone; a result of centuries of continuous water action.

Mike Stacey

[www.mikestacey.com](http://www.mikestacey.com)

## S U B M I T   Y O U R   W O R K   T O   C E N T E R F O L D !

Centerfold is a new, regular feature of MAGNACHrom that will showcase one panoramic photograph printed large, in a double-wide spread. You must be a registered user of MAGNACHrom as well as a member of [www.panorama-gallery.com](http://www.panorama-gallery.com).

To be considered, send an email to [centerfold@magnachrom.com](mailto:centerfold@magnachrom.com) with the information at right, and a paragraph (or two) describing the photograph, technique, and/or your artistic vision.

If chosen, you will need to supply a single image sized fit inside the following pixel box: 5250 wide x 2625 tall pixels in RGB JPG (high quality) format. Images should not have any borders.

FTP information will be supplied to those that win. If you are not chosen, please submit again for the next issue — there is no limit to the number of times you can submit. Winners however must wait one year before submitting again.

### About you:

Your Name \_\_\_\_\_  
Your MC email \_\_\_\_\_  
Your Website \_\_\_\_\_

### Describe your panorama:

Title \_\_\_\_\_  
Camera \_\_\_\_\_  
Film or back \_\_\_\_\_  
Exposure \_\_\_\_\_  
Lens \_\_\_\_\_  
Year taken \_\_\_\_\_  
Location \_\_\_\_\_  
Link to photo \_\_\_\_\_

## Photographers' Formulary

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Juan De Santa Anna© Blind Printing the Blind

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# SANDY KING: CARBON PRINTS

Continuing last issue's in-depth article on carbon printing by Sandy King, here we present seven of his works produced using the techniques mentioned in the article. All prints shown here were photographed in the contrasty, dry light of Mexico and Spain.



### Gallery Interior

Oaxaca City, Mexico, 2005  
12"x17" carbon print  
5X7 negative



## SANDY KING: CARBON PRINTS

### View of Cuenca

Cuenca, Spain, 2006  
7"x17" carbon print  
Original: 7"x17" carbo print

## HYBRID PHOTOGRAPHY ISSUE #6

Article/portfolio submission due date: June 15th 2007  
send email to [editor@magnachrom.com](mailto:editor@magnachrom.com)



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## SANDY KING: CARBON PRINTS

MAGNACHROM VOL 1, ISSUE 4



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## SANDY KING: CARBON PRINTS

MAGNACHROM VOL 1, ISSUE 4



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# A Homebrew 6x17 Camera

By Christian Holmgaard

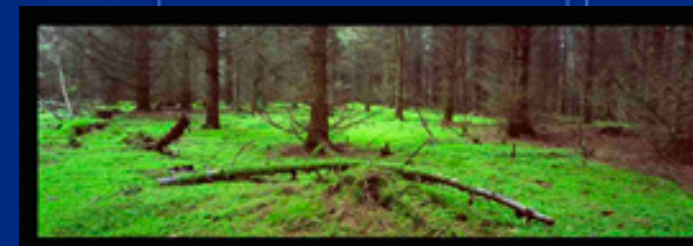
**D**uring development of my custom 6x17 camera I studied the old folding cameras of the 1920s from Agfa and Kodak which were basically nothing more than a simple roll film back with a bellows and lens. Of course, there were no electronics involved either — just a lens with built-in shutter and a lever to wind the film, so simple! This simplicity formed the basis of my design so I sat down did some calculations to get the dimensions right and started drawing.

I knew I wanted the 6x17 format and that I also wanted a camera that could take a beating. Stainless steel was chosen over aluminium or regular steel because I didn't want to paint the camera and I wanted to use it in the field under every possible weather condition. I also wanted to be able to lug it around without worrying about it — just chuck it in a bag and hit the road. In hindsight, this was a fortuitous decision as I have not had a problem using it for more than two years now. The camera has received doses of saltwater spray, it has been dropped on rocks, and generally abused in the various ways photographers invent. Such a reliable camera has been my constant companion whenever and wherever I travel.

In the workshop I first cut the pieces I needed out from sheet metal with a laser cutter. I then used a bench press to bend in all the edges to get the basic box shape. The individual pieces were carefully welded together (good thing I knew what I was doing!). I found a couple of stainless steel latches from a cabinet we made at the workshop to serve as the locking mechanism for the back. A milling machine was used to make the front standard and the focusing rail.

Camerabellows.com made the bellows for me after I had given up attempting to make one my self (it's a lot harder to make one than one would think). The bellows was glued onto the camera with epoxy.

To finish the back I added a piece of high density foam and on top of that a piece of cardboard was attached to apply a bit of pressure to keep the film flat. Experimenting with finding the right thickness of foam took some time and ruined a lot of film but eventually I figured it out.





### A Homebrew 6x17 Camera (continued)



When I first mounted the back it wasn't light tight so I added an extra frame around the housing by welding on a 20mm wide by 1mm thick slice of stainless steel for the back to sit in. This took a bit of hammering to get a tight fit.

The film winder came from one of the aforementioned 1920 cameras. All I did was take it out, measure it carefully, and drill a hole of the appropriate size in the housing. I installed the winder with a bit of epoxy instead of screws. The same procedure was used to mount the accessory shoe.

For a finder, I found a Richo GR 21mm finder (from a 35mm camera) that matches my 90mm Schneider Super Angulon almost perfectly. I also added a ground glass for critical focus. All there was left to do was to add a

lens and try it out.

When I first got it out in the field the learning curve was steep. My only previous medium format experience — besides trying out the antique Agfa — was with a Bronica 645 which I had for 6 months, so it took a bit of trial and error to obtain good results with my new invention.

I was also interested in trying some other focal lengths so I made an extension rail for longer lenses. It is similar to the standard rail and bolts underneath. Since the camera uses a bellows, adapting to these longer lenses was easy. The retractable bellows is also a great feature for travel especially compared to Fuji and Linhof designs where each lens is mounted to a bulky (and expensive) lens cone.

I finished the camera about two years ago

and have enjoyed many hours using it. All told, I find it to be a comfortable and very reliable camera. It has been used with varying degrees of success. Most of the problems I have had can be attributed to operator error but in the end it has forced me to slow down and take more care. As a result I have also become more consistent with producing good shots. The camera can be hard to use with the 150mm and 210mm lenses as camera vibration is a problem. With such long lenses a tripod under the rail helps immeasurably. If I were to do it again I would definitely stiffen the rail system considerably.

While this camera is nowhere near the quality of a Linhof or Fuji, it is capable of delivering great shots. For a first attempt I am very pleased with it.

# **[INTERVIEW]** Robert Kresa

**Robert Kresa lives in Warsaw Poland. At 23 years old he is a consummate romantic, choosing to see a peaceful world through sensitive eyes, with a talent for capturing the ordinary lives of people never far from a touch of the ironic. This interview took place over several weeks via email.**

**MAGNACHROM:** How old were you when you first picked up a camera? What camera was it?

**Robert Kresa:** The first camera- the Russian SMIENA- was bought by me in 1983. Next year, I purchased Lubitel 6x6 TLR. At that time, Poland was undergoing happy socialism, as a consequence any better equipment, especially for a child, wasn't taken into consideration. Anyway, none of the cameras served me for a long time. Within a year, out of childhood curiosity, I dismantled them. In 1991 I bought a Russian ZENIT and ever since then I have been dealing with photography seriously.

**MC:** Have you ever taken any formal photography classes or schooling?

**RK:** I have never attended any



photography schools. All my knowledge I have gained observing other photographers, studying photos and reading books. In 1991 I was a runner for a weekly magazine, similar to the current Time Magazine. In my free time I used to visit the photo section, where I spoke to photo reporters and spend time in the darkroom.

**MC:** Who has inspired you the most when it comes to influencing your photography? (it doesn't have to be another photographer, it could be a painter for example)

**RK:** I adore street photography — Magnum, Henri Cartier-Bresson, Elliott Erwitt, Robert Doisneau, Alfred Stieglitz, Weegee — these are in the scope of my interest. The last one I adore particularly for his uncommon devotion. Jeanloup Sieff for all pictures that have nothing in common with fashion. Helmut Newton for the fact that he took pictures of women outside a studio. Lately, I have been enchanted with the fisherman's life that was Frank Meadow Sutcliffe's pictures. Neil Folberg's "Celestial Nights" were genuinely breathtaking to me. I admire the uncommon Ken Kelsch's pictures from "The Addiction" by Abel Ferrara mov-



ie, I regard Rembrandt Van Rijn as the first photo reporter in the history of photography, while I admire Van Gogh for the color and passion that is rare nowadays. I adore Leonardo DaVinci for the man in the square.

**MC:** Do you approach photography formally? (meaning, you set defined goals for yourself or your project) or informally? (meaning you just go out and find things that inspire you)

**RK:** I don't like arranging photos. What I care about most is catching the moments of life which in specific way attracted my attention. I mean the interesting moments. However, it isn't always necessary. I appreciate photography concerning people. What fascinates and frightens me at the same time in case of human photography is time passing by. In this particular sort of photography it is visible how fragile we are and how little we mean as individuals. From the technical side, I like when a picture functions in a separate frame. I am intrigued when one particular photo contains certain history. When it is visible that this is the very moment, when everything before and after stays in the sphere of our speculations. Just like in case of Rembrandt.

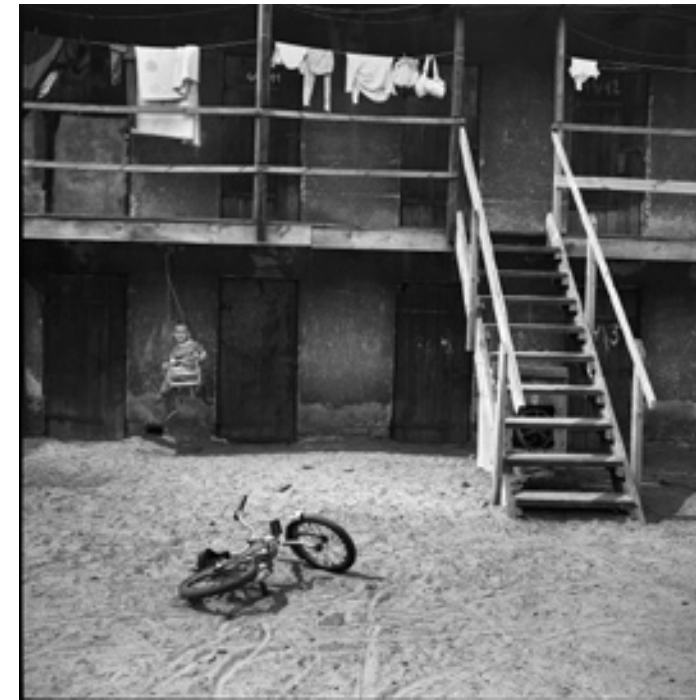


**MC:** Is anyone in your family artistic?

**RK:** No, I am the only one.

**MC:** I am a big fan of Eastern European graphic design and writing. I find it stimulating intellectually, graphically powerful, with subtle political overtones — think of the great posters coming out of Warsaw and Prague. Do you feel that the state of photography in Eastern Europe is similarly intellectual and subtly political?

**RK:** You are right. During Polish socialism you were not allowed to say certain things outright. The authors were forced to use associations and understatement. It was very visible in the contemporary science fiction literature. Strangely, all described alien worlds very often resembled in their social organizations gloomy, everyday reality. As a consequence, it could be visible in visual works of art. A tiny anecdote. In his book, a Polish photo reporter Jan Kosidowski is describing the moment when Henri Cartier-Bresson arrived in Poland. He met the local photographers at the cafe and was showing his new toy — a little, discrete rangefinder Leica. The whole situation was being observed by an elderly man sitting beside them. Suddenly, he approached the interlocutors



and having spat on the table stated that the real photography was only that on a glass plate. After the meeting with Cartier-Bresson Polish photo reporters started to mass purchase the Russian copy of Leica, the Zorka. That was the inspiration!

**MC:** You've mentioned some favorites who have inspired you. What about the state of photography in Poland — does there exist a viable community of galleries, buyers, organizations, and media that support and promote photography as art? Are there any "super star" photographers working in Poland right now? Who is collectible these days?

**RK:** I admit that I stay a little bit to the side. I am somewhat of a photographic loner, so I don't know whether I will be able to answer your question fully. So far I have focused purely on photography, totally neglecting the promotion of myself. It has always seemed to me that you should first have a solid body of work in order to be able to show it to people. As you know, taking a photo of yet another flower and artificially giving it the whole artistic meaning is totally not for me. It seems to me that there must be something going on in a photo. Something that attracts attention, and which causes that a particular picture to stay in our memory for a long time.



The photo, not its description. I cannot imagine one could do something like that at will. However, responding to your question it wouldn't be good manners not to mention two galleries. In "Yours Gallery" there are often exhibitions of foreign authors, some of whom are quite popular. Some time ago, one could see the photos of the previously mentioned Elliott Erwitt. Polish photographers are also presented there. Nevertheless, to have a solo exhibition there is extremely difficult. For many years there existed a gallery near The Polish Artists Photographers Association, which often presented its members' works of art. Just nearby, in the same neighborhood there is its younger sister in which young authors can make suggestions of their potential exhibitions. Moreover, from time to time in lesser galleries and pubs, none of which are necessarily photographically-oriented, there sometimes appear interesting photos. Each year, the photography auctions are organized and I have the impression that they are getting more and more popular. However, the most expensive photos that have been sold so far are Witkacy's work dating back to the pre-war period. The situation for contemporary works of art is a little bit worse.



**MC:** Do you ever shoot color?

**RK:** I use color very rarely. It happens in summer, when it is so hot outside that it is difficult to develop film — the lowest water temperature in the darkroom being 26 degrees. So in the summer months I shoot Fuji, both chrome and color negative.

**MC:** There is no question that here in the USA purchasing film and processing it commercially is becoming more difficult as more and more people switch over to digital. What is the state of film purchasing and film processing like in Poland these days? Is it getting harder and harder to buy film and have it processed?

**RK:** I am not very familiar with the amateur photography situation. So far, I haven't had any special problems with purchasing negative film or photographic papers. Obviously, not at every corner of the street, but in a handful of bigger shops which specialize in photography. Of course, I have no opportunity to buy things that are no longer produced any more. For instance, the magnificent Agfa APX25, Ilford SFX or the Time Zero to Polaroid SX-70.

**MC:** Do you do your own darkroom work? If so, what is your setup like? And do you have any special techniques?

**RK:** "Darkroom" is too big word for my quick adaptation of a bathroom, which means locating the enlarger on a washing machine. I dream of my own place with air conditioning where there could always be the temperature of 20 degrees C. The techniques — classical silver negative and infrequently fibre-based prints. Since I have acquired a scanner I have been doing less printing and I haven't been using a plastic paper at all.

**MC:** Do you manipulate your negatives much? (Either with extensive burning/dodging or alternate printing techniques or even Photoshop manipulation)

**RK:** In case of scanned photos for a computer — those whose destiny is a website — I use Photoshop. However, I always try to limit myself to manipulations that I can repeat classically under an enlarger. I don't do any inkjet prints. And pictures for enlargement to be hung on a wall are generated in the traditional darkroom.

**MC:** You seem to be moving away from heavy equipment towards a lighter camera bag. Presumably, this gives you more freedom to "capture the moment". What camera equipment do you shoot with these days?

**RK:** For six years, I had been using a Hasselblad system. This camera, together with three lenses of 50, 80, 150mm, an extender and additional magazines fits in a thin Domke bag. Lately, having grown tired of lugging that heavy system, with the intention of taking street photos I have bought a Mamiya 6 rangefinder without which I never leave home. I have been trying to find an 8x10 field camera in Poland. So far, in vain.

**MC:** Do you ever imagine yourself obtaining a digital back for your medium format cameras? If so, do you think you will continue to shoot film once you go digital?

**RK:** From the financial point of view, it doesn't make any sense. I don't take photos professionally and I don't earn a living from that. As a consequence, the cost would be frightening. Another

thing is that I hate with regards to digital photography — and I don't mean here picture quality — what disturbs me is the dependence on a computer and the lack of physical materials. Taking care of registration, constant copying of the files from the CD to DVD with the intention of safeguarding oneself against future CD/DVD damage. In the case of analog photography, I can reach for the forgotten negative dating back to 20 years ago and without any problem make a new print or scan. Moreover, because of the success of digital photography many interesting (and admired by





me) traditional photographic materials are disappearing from the market. As a result, I am going to continue to use black and white negatives until the last piece available on a store shelf.

**MC:** You make an excellent point, especially with regards to total cost of ownership. I think right now, today, unless you are a full-time professional, there is probably no rational justification for an art photographer to purchase any professional-level digital equipment from the point of view of “return on investment”. The fact is, most art photographers do not produce enough unique, hand-made images per year to justify the extreme investment needed. Fortunately, the cost of “traditional” large format and medium format cameras are dropping as professionals get rid of their old analog equipment

**RK:** In my opinion, there is no way, that such new

magical techniques can have a positive influence on overall quality. What we have is very fast cameras enabling us make hundreds of pictures, but in the end few of them compare favorably with classic photographs. All the endless changes you can make in Photoshop — so much of it is only an artificial art. In my opinion, the best times for photographers are gone, and the upcoming years will be best for photo manufacturers. I should have been born in the thirties in New York. I would have seen Miles Davis and Charlie Parker, wandered with beatnics in smoky clubs, tried to save the world with hippies in San Francisco and wore glamorous shirts driving around the city in my black Hemi. My impression is that everything that is worth it in art and culture is long behind us. Or, maybe I’m just getting old?

**MC:** Are there firms nearby from which you can

rent professional-level equipment?

**RK:** No, there is no such a thing in Poland. From time to time some companies — lately Sigma — have tried to promote themselves in this way, but who wants Sigma? A few years ago there was an excellent photo secondhand store in a cellar — <http://keek.ovh.org/FTF03.html> . One could talk there about photography and see the equipment in person. All the customers the owner knew very well (happily that included me). So he would lend me stuff for the weekends. Unfortunately this place no longer exists and buying LF equipment is almost impossible.

**MC:** What art journals do you read?

**RK:** I used to buy a B&W magazine. Nowadays I read books and watch albums.

**MC:** Where do you like to travel on holiday?

**RK:** I don’t know if you can call it holidays. All my free time I spend making photos. Last year I spent time on the Polish seashore. I haven’t decided yet, but this year I’d like to visit Amsterdam or Lisbon. It depends on my free time.

**MC:** Do you like to travel by yourself? If in the company of a friend, how do they deal with your focus on photography?

**RK:** It’s difficult to focus on making great photographs with a group of people. For nearby surroundings I typically go alone or with my friend, who mostly does landscapes on slides. As I take black and white photographs and look for different subjects, we don’t disturb each other. For longer trips I take my wife, who is a very patient person and bears my long stops for taking one shoot with stoicism and even helps me carry the tripod.

**MC:** What countries would you like to visit (for their photographic opportunities)?

**RK:** I'm not interested in exotic regions. Nor the places where bombs blow — that's for big photo agencies. I like peaceful places. I'd love to explore old America — this from Steinbeck, Faulkner or Chandler books. To find images like from Edward Hopper's paintings. To travel in a freight train without a ticket.

Or to take pictures of the south island of New Zealand. I'm also interested in Japan — the streets of Tokyo or other big cities. I have hundreds of ideas. But time is a problem. When I earn money I have no time for travels, or I have time but don't have money. Another problem is that I'm afraid of flying, so getting somewhere far takes more time.

I wonder why nobody has followed Phileas Fogg's entire route with a camera yet — the idea is quite interesting to me.

**MC:** Where do you see yourself five years in the future?

**RK:** A restaurant by the road (Route 66 could be, however I've heard it no longer exists — today there is only a modern highway). Sun is shining, I'm eating breakfast, my camera is on the table. Jeep waiting outside. I'm bending over a map thinking where to go further. I'm not in a hurry. Nowhere.

**MC:** Have you ever considered publishing your work in a book?

**RK:** I admit you have made a point. That's my photographic dream. As an aside, at the beginning of the eighties my father's brother-in-law gave him a Camus cognac. I remember it being kept closed in a cupboard all my childhood. A few years ago my parents gave it to me. So, when I publish my own big format album with something interesting to read, maybe. Then I'll drink the Camus with my friends and publisher.



**MC:** If the best is behind us, then why continue to shoot? Are you saying that there is nothing new to explore? Or are you just being nostalgic for a past that can never be again?

**RK:** Yes I'm nostalgic. But You know — people

still climb Mount Everest even though it has been done many times before.

**MC:** Perhaps this era is the beginning of a new path for photographers. Consider this: when pho-

tography first came onto the art scene, painters were stuck doing "realism" ad nauseam. With the introduction of photography, suddenly there was no reason to do realism any more since the camera could do it "better". Everyone up and down the art spectrum complained of course, but behind the scenes a quiet revolution was brewing: the Impressionists, influenced by the pointillistic technology used in photo-lithography were about to burst upon the scene, and painting was never the same again. Could we be at such a crossroads today?

**RK:** Maybe. However, as far as I'm considered I can't see any new direction, which would come into existence by developing and mixing techniques. Photoshop has made very pretty pictures appear, but they always remind me of Wojciech Siudmak, Boris Vallejo or even Salvador Dali paintings. Or Ryszard Horowitz works. Of course it can be I'm not looking good enough.

**MC:** Do you ever imagine yourself doing other kind of art like film or video or combining your photography with other media?

**RK:** I don't want to mix photography with other media. I like it pure. The only possibility I can think of is music during slideshows, or combining with written word, not necessary documentary. A short story referencing to the picture could be. A movie? Yes. That's quite intriguing idea. I thought about it many times. Perhaps if I meet some enthusiastic people interested in this form of art.

**MC:** Does photography represent for you a romantic vision of the world? Do you consider yourself romantic?

**RK:** I don't know if one can call it being romantic. In photography I simply look for something you can't find in today's television: Peace. A quiet meeting with one man, not yelling crowds. That's why, as I mentioned before, I'm not interested in

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## The Alternative Journal of Medium and Large Format Photography

MAGNACHRŌM

news photography taken in dangerous areas of the world. To turn the TV on from time to time is enough for me.

**MC:** Can one escape into photography the way one can with a novel? How does the photographer accomplish that in just one photo? Or must it be with a body of work?

**RK:** In most cases, as time goes by, you can remember only a singular picture. You know, the gun against the Vietnam head... Of course I'm not saying I don't like a good reportage, but one extraordinary photograph always speaks to me better.

**MC:** What are some of your favorite photographs. — can you tell us a little about them?

**RK:** Here are a few of them (see page at right). Of course these merely represent my own subjective opinion.

It is a difficult task for me I admit, as I have a problem talking about my pictures. That's why I don't think an author should talk about his work, explain what he wanted to say, or what was his message. Photography is to be viewed and not to be talked about, isn't it? This what it gives the viewer more possibilities to interpret.

**MC:** Well, your photos do indeed speak for themselves, but having chatted with you, I am even more impressed with your body of work. For those of you who wish to see more of Robert's work, please visit his website at <http://keek.ovh.org/>.

MC



**Fav #1.** A lazy afternoon in a small town. Nobody hurries anywhere. A woman in the window glancing at her neighbor in the distance. A woman hiding under her cap, but letting me take the picture. Only the dog is looking at me with any interest — it reminds me of a train.



**Fav #3.** Do you remember Macbeth? I also have something referencing Romeo & Juliet. If I ever make Hamlet I'll be happy.



**Fav #2.** I simply can't believe I made such a picture in Warsaw as recently as 2003 and not fifty years ago.



**Fav #4.** A long nocturnal exposure of five minutes and I'm not in any hurry.



Hasselblad 501c with 80mm f2.8 Planar



Komura 2x Extender



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## STATISTICS

**W**hat fun to study the statistics of our readers! We had a suspicion that certain models of cameras would naturally be the most popular, but seeing the data provided some real insight into both what our reader's own and use, and the data also provides insight into the industry at large.

Sadly we also discovered a mistake in our data: we incorrectly assumed that the Sinar users could be grouped as one but it would appear that there are enough F and P series users out there to warrant their own categories. So while in this round Sinar "wins" in the LF category, you can rest assured that there are likely slightly more Linhof Technika users out there than either F or P users. We will simply have to revisit this list at a later date to see how things change (or stay the same).

Perhaps it shouldn't have come as no surprise, but the sheer number of TLR users out there is much bigger than we had ever assumed. As you can tell from our cover photo this issue: TLR is alive and well!

As a side note: if you have \*NOT\* given us any camera or accessory information during your registration, it greatly assists us in servicing our target audience better. We would really appreciate it if you simply login and update your user data — it only takes about two minutes and will make for a better MAGNACHROM magazine!

## MAGNACHROM READERS' LARGE FORMAT CAMERAS



**Sinar cameras**  
**16.5%**



**Linhof Technika series**  
**11.4%**



**Speed Graphic cameras**  
**9.5%**



**Cambo SC series**  
**7.4%**



**Shen-Hao cameras**  
**6.5%**



**Toyo-Field series**  
**5.9%**



**Tachihara cameras**  
**5.7%**



**Toyo-View series**  
**5.7%**



**Wista cameras**  
**5.5%**



**Arca Swiss F series**  
**4.7%**

## MAGNACHROM READERS' MEDIUM FORMAT CAMERAS



**Hasselblad 50+ series**  
**21.1%**



**Rolleiflex TLR series**  
**16.3%**



**Mamiya 645 series**  
**10.7%**



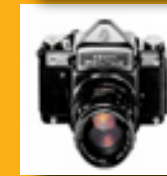
**Mamiya RB67 series**  
**9.5%**



**Yashica Mat cameras**  
**9.0%**



**Mamiya 7/II series**  
**7.9%**



**Pentax 6x7/67 series**  
**7.4%**



**Mamiya C330 series**  
**6.6%**



**Mamiya RZ67 series**  
**5.2%**



**Bronica SQ series**  
**4.7%**

## NEW 416 MEGAPIXEL SCANNING BACK FROM BETTER LIGHT

For over 14 years, Better Light, Inc. has produced digital scanning backs for commercial, advertising, art reproduction, industrial and scientific photography.



At the Photo Marketing Assn. Convention in Las Vegas, March 8-11, Better Light formally announced their newest model which will generate a 794 MB 48-bit RGB file at native resolution. The new Super10K-HS is the largest of six models, a 416 megapixel capture device, that answers the call of museums and similar institutions for larger native file sizes.

It has the ability to create a direct digital image at a native resolution of 10,200 x 13,600 pixels — 60% larger than the Super8K-HS. This high resolution allows scanning of originals for output up to 34 x 45 inches at 300ppi without stitching or interpolation, and generates a 794 MB 48-bit RGB file size.

This new file size capability will be of special interest to those portions of the art repro market that deal with large originals, and who demand very fine detail in reproducing line art, text, scrolls, and other subjects where absolute clarity is of maximum importance. Each and every pixel is pure RGB information with NO INTERPOLATION for more accurate color, sharper detail, and less post-processing.

See [www.betterlight.com](http://www.betterlight.com) for more information.

## OPTRIXX/WERKHAUS KALIEDESCOPE

Looking to give a photographic gift to a Hasselblad, Kodak Retina or Zeiss Ikon lover? Well look no further than these very cute kaliedescopic cards printed with a pix of one of the three as shown below. Made in Germany, these cards come with a multi-faceted plastic lens that can be placed in front of your camera to provide a lomo-like experience. Or just hang it in your window and let the sun sparkle through it.

Search eBay using “optrixx” and you’ll find them for sale.



# *Eminently Collectible:*

## **Rolleiflex Twin Lens Reflex**



by Leonardo Régnier

I began photographing 25 years ago with an Olympus Pen 35 mm camera. Over the years I have had the pleasure of using many different types of cameras, however I have always shown a preference for mechanical ones.

In 2002 I began to be more proactive in the photographic marketplace, actively seeking professional assignments. Today I am involved with some on-going documentary projects as well as “fine-art” photography. However, nostalgic leanings have encouraged me to explore medium format more and more combined with traditional processing: B&W professional films, manual developing, and fiber papers. It was only recently in 2005 that I began taking photographs with a “classic” TLR medium format — a gift from my wife.

For some people, to return to traditional photography in the midst of the of the digital revolution is like taking a big step backward. But I don’t feel this way. I am of the opinion that the use of such classic equipment and techniques restores “thoughtfulness” back to photography, and I know that I am not alone in this opinion. Most film and paper manufacturers understand that as well, and they are already restructuring their production to assist the



traditional market again.

My camera, a Rolleiflex MX EVS, was manufactured in 1954, and besides being totally mechanical (i.e. focus, f-stop, and speed), it doesn’t have integrated photometer. Which of course forces me to use a portable light meter. Its lens is a Xenar and the shutter is a Syncro-Compur. Among the accessories that I use with this camera (also of the same year) are close-up filters, color filters, and lens shades.

Rolleiflex cameras were produced in Germany by the Franke & Heidecke factory starting from 1929.

Franke & Heidecke was founded in 1920, and the introduction of the TRL in 1929 was a breakthrough for the company. The 6x6cm Rolleiflex TRL was the first modern reflex camera and remains still in production today with many im-

provements.

From the choice of today’s modern films, I prefer B&W from both Ilford and Kodak, but I also sometimes use Fuji color negative which works very well with the camera. I have also experimented with Fuji chrome films. In every situation my old Rolleiflex behaves very well and delivers fabulous photographs, giving justice to its well-earned fame.

## Emminently Collectible: Rolleiflex TLR

**Model:**  
MX EVS, 1954

**Lens:**  
Schneider Xenar 75mm F3.5

**Viewing lens:**  
Heidosmat 75mm F2.8

**Shutter:**  
Synchro Compur 1/500-1s/B MX

**Special Features:**

- ▶ Exposure value scale (EVS)
- ▶ Pictorial exposure scale
- ▶ Large focusing knob
- ▶ Double exposure capability

**Availability:**  
Readily found on eBay



“At the Museum” — Curitiba, Brazil

© 2007 Leonardo Régner  
Camera: Rolleiflex TLR

Lens: Schneider Xenar 75mm f:3.5  
Film: Ilford Delta Pro 400



“Woman and Dog” — Havana, Cuba

© 2006 Leonardo Régner  
Camera: Rolleiflex TLR  
Lens: Schneider Xenar 75mm f:3.5  
Film: Ilford Delta Pro 400





**“Blues” — São Luís, Brazil**

© 2006 Leonardo Régner  
 Camera: Rolleiflex TLR  
 Lens: Schneider Xenar 75mm f:3.5  
 Film: Fuji Astia RAP 100



**No title — São Luís, Brazil**

© 2006 Leonardo Régner  
 Camera: Rolleiflex TLR  
 Lens: Schneider Xenar 75mm f:3.5  
 Film: Fuji Astia RAP 100



**“Loneliness Beach” – Florianópolis, Brazil**

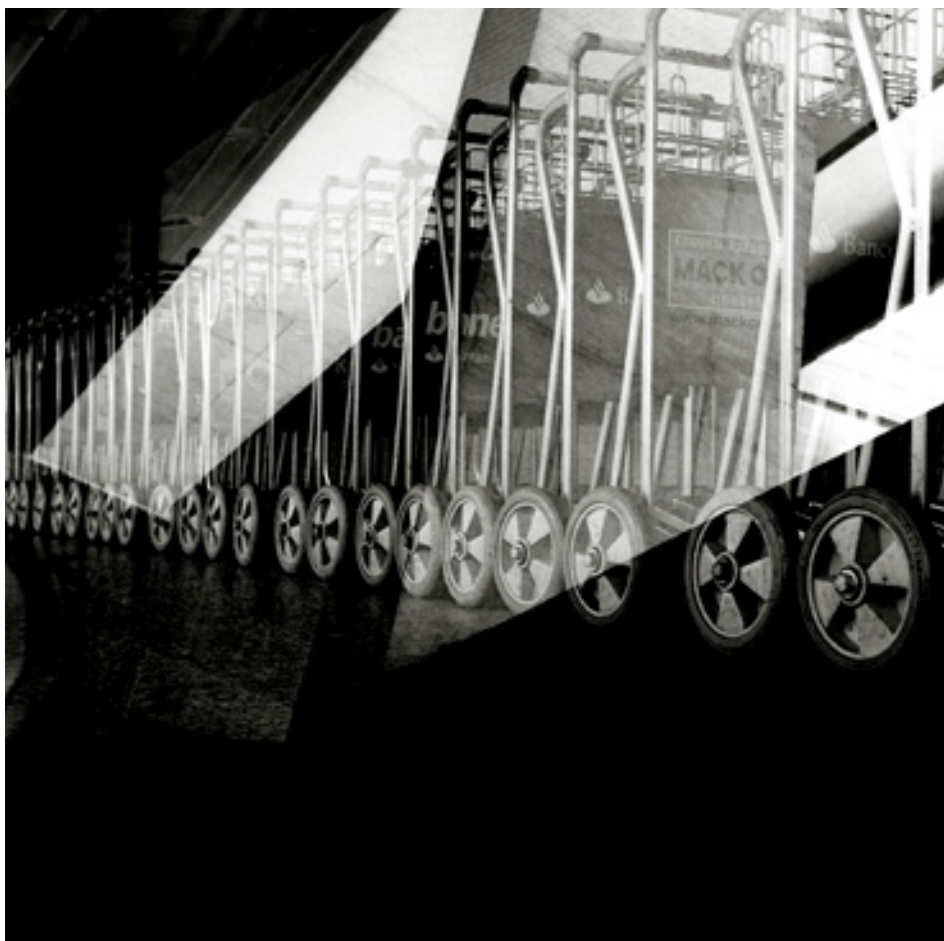
© 2006 Leonardo Régner  
 Camera: Rolleiflex TLR  
 Lens: Schneider Xenar 75mm f:3.5  
 Film: Fuji Superia 200





**"Somewhere in Time"**  
– Pirai do Sul, Brazil

© 2005 Leonardo Régner  
Camera: Rolleiflex TLR  
Lens: Schneider Xenar 75mm f:3.5  
Film: Kodak Tri-X Pan 400



**"Airport"** – São Paulo, Brazil

© 2006 Leonardo Régner  
Camera: Rolleiflex TLR  
Lens: Schneider Xenar 75mm f:3.5  
Film: Kodak Tri-X Pan 400

## Accessories for Rolleiflex TLR

(better keep your eyes open!)

### Rolleiphot:

Aperture for DOF preview and a device to determine exposure

### Filters and lens hood:

Comes in push-on and bayonet (I-IV), in single or multiple cases

### Rolleilux:

Lenshood combined with a selenium lightmeter. The meter part can be folded inside the hood

### Focal length converters:

Duonar: 2x  
Magnar: 4x  
Mutar: 0.7x WA or 1.5x Tele

### Penta Prism finder:

Penta-prism finder for unreversed viewing. Can be used on camera models with removable viewing hood

### Binocular focusing hood:

An add-on leather hood that magnifies the focusing screen and keeps out stray light. Can be used on most models

### Rolleimeter:

Add-on rangefinder. Can be used on Rolleiflex models with sport finder and fixed waist level finder

### Rolleigrid:

Fresnel lens to put on top of the focusing screen to brighten up the corners. Can be used on models with fixed hood with accessory holder

### Projector attachment:

Turns any Rollei TLR with removable hood to a simple slide projector



### "T" meter kit:

Lightmeter kit for the Rolleiflex E, T, Wide and Tele models. A similar kit was available for the coupled meter of the F model.

### Rolleiflash:

Flash for the use of flash bulbs.

### Tropic case:

A fully sealed and floating metal protecting case with deccisant cartridge

### Stereo slide:

A sliding adapter that enables taking two pictures from different point of view that can be used to create 3D stereo images

### Panorama adapter:

Adapter enables camera to rotate 360 degree and make a sequence of pictures that can be stitched into a panorama

### Rolleimot:

Electronic remote release and automatic film transport

### Rolleikin:

Adapter set that enables the use of 35mm film

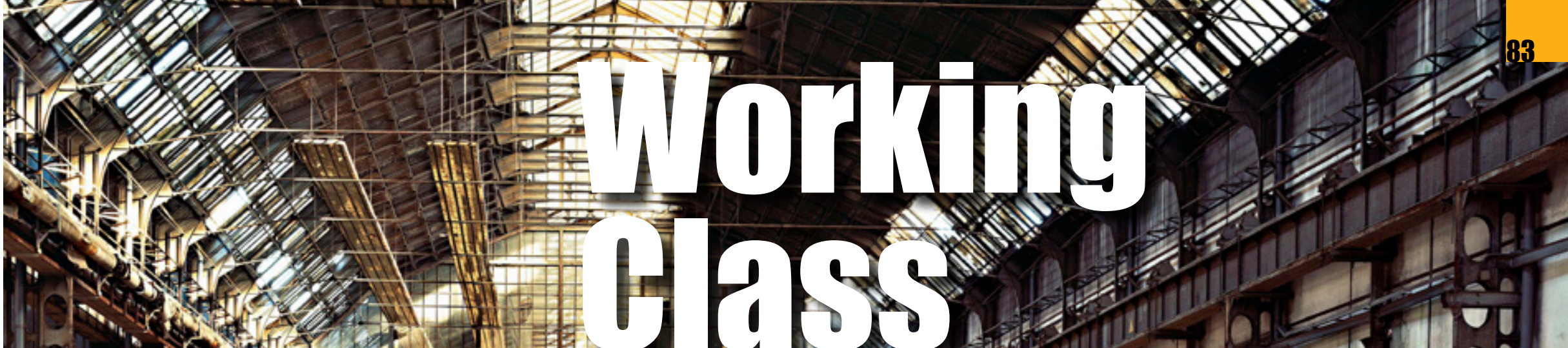
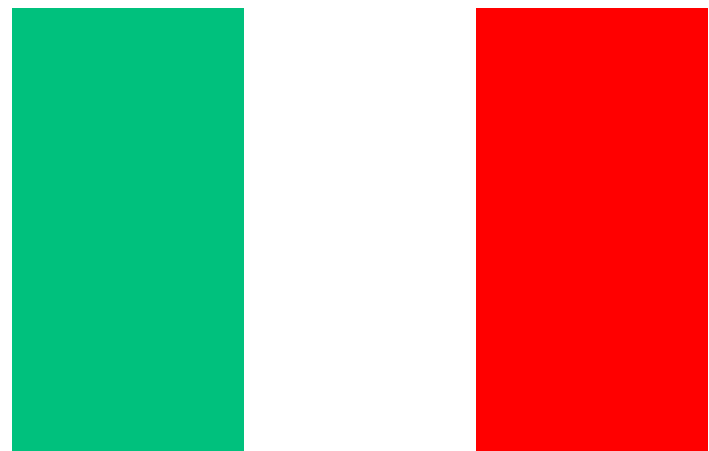
### Plate film adapter:

Special back and film holder that allows the use of glass-plate negatives. An optional focusing screen enables parallax free framing

### 70mm filmback:

on-factory accessory made by Flash Foto Service, Paris





# Working Class

83



The 8x10 photographs of  
Cristina Mian & Marco Frigerio



**W**orking Class is a part of our series about the consequences for Italy's economic structure since China was accepted into the WTO. Many Italian factories, especially in the textile sector, are rapidly transferring their production to the Chinese, resulting in massive economic changes to both the landscape as well as workers.

The body of work is currently composed of four chapters: Invisible workers, Ideographs, The Dragon invasion, and Working Class. But Working class in particular represented for us a way for exploring new photographic territories and expanding the boundaries of our way of composing and thinking of our photography. In fact for the very first time we decided to put ourselves into the frame, to become part of the composition, and to use our presence, our body, as a form of interaction with the ambience we were capturing.

For the other chapters in our series, we've always photographed in a Dusseldorf school-like way — very objective and very depictive. However, at a certain point in researching Working Class, we realized that this was not sufficient anymore, as we felt the need of a more subjective point-of-view: A photography in which not only our thoughts, our emotions, our visions, were clearly expressed, but in which we had the possibility to "risk" ourselves. We wanted to be modified by what we felt and saw in the places we were in. To experience directly the feel on our skin, the smells, the memories, the emotions, and the lives connected with those places.

We also wanted to experiment with our bod-

ies, in one world to interact with our subjects in a way that this interaction became for us — both on a personal as well as on a photographic level — a means of continuous personal discovery, pushing our research into unexpected and unknown territories. This is why we decided to put ourselves in our Working Class images. And our interest for performance art and body art played an important role, since we became interested in these artistic disciplines it was clear for us that we had the expressive need to "translate" their influences in our photography. In other words, they had to be part of our creative processes.

From a visual point of view we were influenced

by our devoted passion for Francis Bacon's paintings. In many of his works, particularly around the main contorted figure(s), there are often other figures that he called "Observers" or "Witnesses" (for example, a man with a hat, or a photogra-

pher, or whatever). This kind of visual and conceptual reference deeply influenced the way we posed or acted inside our composition. For example, the way we manipulated or used some objects (like a newspaper). That is not to say that everything was planned. On the contrary, improvisation was our way of choosing how to pose and what to do. But it was a kind of improvisation deeply informed by the influences from performing art, body art and Bacon, and that which we had "accumulated" over the years. And it was this rich history which at that in that particular moment exploded in a new and more personal form.

**The greatest art  
always returns  
you to the  
vulnerability of the  
human situation.  
— Francis Bacon**



We prefer that everyone viewing these photographs find his/her own personal meaning for the "disappearing" figures. Our original intention was that they symbolize the fact that we are "crossed" by those places, but also that we were passing through them, like a kind of mutual absorption in a mutual modification/interaction. We also liked the fact that those disappearing figures are as if they were coming from nowhere, past or present or future, and going nowhere, or just disappearing into those places, into memories, into the glass and steel...

Cristina is not present in any of the photos as at the time she was pregnant, and it seemed to us much too "obvious" to portray a pregnant woman, as there are too many strict meanings connected with maternity and birth.

You can see more of Marco & Christina's work by visiting their website: [www.cristinamian.com](http://www.cristinamian.com).

*From a technical point of view, all the "Working class" series was photographed with an 8x10 view camera (either Calumet C1 Green Monster or Sinar F2), using Velvia 50 and Velvia 100F transparency film.*

**CRISTINA MIAN e MARCO FRIGERIO**







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## [Parting Shot] Guggenheim, Bilbao

While on a consulting gig in Bilbao Spain for two weeks a few years ago, I was hoping to find some time to photograph this splendid city. Early one morning I captured the ubiquitous Guggenheim Museum in all its glory.

*J Michael Sullivan*

Location: Bilbao, Spain  
Camera: Mamiya 7II  
Lens: 50mm  
Film: Kodak Portra 400NC  
Size: 18"x22.5"



# *Insight from our Readers*

Thank you. I have downloaded the first 3 issues to my hard drive, and I have already had a chance to go through the first issue, which I found VERY impressive, not only in terms of content, but also layout, organization, and visual appeal. While I am 100% film oriented, I can understand and appreciate the digital articles too, which I also found to be very informative.

Regards - *Dwane Jackett*

I just wanted to say again thanks for the great opportunity to show my work, and also to let you know that indeed the third issue of MAGNACHROM is just outstanding. I expect it to become a main reference in the world of MF/LF photography.

Congrats on such a great publication, *Oscar Reina*

First Impressions are great, this is just the web resource I've been waiting for. Its very hard to get any large format writing over here, virtually impossible to get copies of "View Camera", so something that combines large and medium format together on the web is fantastic.

Regards, *Paul Blacknell*

Brilliant! Absolutely brilliant! I have become an avid subscriber to your superbly crafted & beautifully designed magazine. Well done & carry on the great work.

Recently I bought the book on the Pakistan Karakoram by Shiro Shirahata. All of his truly incredible images were taken using a 4x5 Linhof Super Technika V & Fujichrome Professional RFP 50D. I was simply blown away by the razor sharpness & color rendition of large format photography. I realize too that I just have to learn this medium. The magazine you have produced has come at the right time! With the twain I hope to enter this realm of what is really true photography.

Congratulations & thank you very much.

*Dilip Talekar*

# MAGNACHROM

# 1.4

BUILD 1.4.2

► fixed hyperlinks